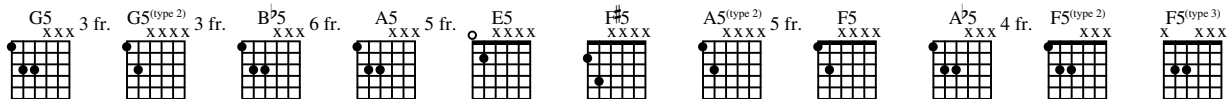


WAR ENSEMBLE

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)



A Intro

♩ = 220

Gtr II



B^b5

A5

Gtr I

Staff 1: Gtr I (T, A, B) with fret numbers 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 8, 8, 6, 7, 5.

G5



P.M.-----|

Staff 3: Gtr I (T, A, B) with fret numbers 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 0, 3, 2, 1, 0, 3, 2, 1.

B^b5

A5

Staff 5: Gtr I (T, A, B) with fret numbers 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 8, 8, 6, 7, 5.

⑥ 12fr.

Staff 7: Gtr I (T, A, B) with fret numbers 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 3, 1, 0, 0, 0, 0, 0, 3, 2, 1, 0, 3, 2, 1.

[illegible]

B Pre-Verse

13

T

A

B

2 0 3 4 0 6 5 0 7 6 6 2 0 3 4 5 0 7 6 6

sl.

17 

[C] Verse 1 & 2

21

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

T
A
B

3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 6 3 5 3 3 3 5 3 3 3 5 3 4 3 3 3 4 3 3 3 4 3 3

25

P.M.--- P.M.--- P.M. P.M.--- P.M.--- P.M. P.M.--- P.M.--- P.M. P.M.--- P.M.--- P.M.

T
A
B 3 3 3 3 3 3 3 3 6 6 6 6 6 6 5 5 5 5 5 5 4 4 4 4 4 4

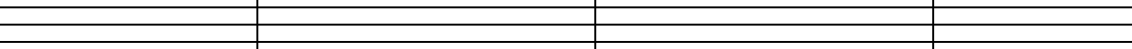
29

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

T

A

B 3 3 3 3 3 3 3 3 6 3 3 3 3 6 3 3 3 3 6 3 5 3 3 3 5 3 3 3 5 3 4 3 3 3 4 3 3 3 4 3

33 

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble (T), Alto (A), and Bass (B). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 41 through 46, and the second system contains measures 47 through 50. The Treble part features a melody with eighth and sixteenth notes, while the Alto and Bass parts provide harmonic support with chords and single notes. The piece concludes with a final chord in measure 50.

43

E5

T

A

B

2 0 2 0 2 0 2 0 2 0 2 0

47

2.

Gtrs I, II P.M. P.M. P.M.

T
A
B

4 3 3 3 4 3 3 3 4 3

D Chorus

48

Gtrs I, II

T

A

B

2 0 0 5 4 0 6 5 0 9 8 8 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 3 2 0 4 3 0 7 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

52

T

A

B

2 0 0 5 4 0 6 5 0 9 8 8 2 2 2 2 2 2 7 7 7 9 9 9 9 9 9 9 9 9

0 0 3 2 0 4 3 0 7 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

56

T

A

B

2 0 0 5 4 0 6 5 0 9 8 8 2 0 5 4 6 5 9 8 8

0 0 3 2 0 4 3 0 7 6 6 0 0 0 2 0 4 3 7 6 6

sl. sl.

To Coda

60

T

A

B

2 0 0 5 4 0 6 5 0 9 8 8 2 6 5 7 6 9 8 8

0 0 3 2 0 4 3 0 7 6 6 0 0 4 3 0 5 4 7 6 6

sl. sl.

E Guitar Solo I

64

8va-----

Gtr III

A.H.-----

Full

Full

Full

17 (17) 0

7 (7) (7) (7) 5 10 8 7 10 8 7

A A sl. sl. P P P P P

Gtrs I, P.M.----- P.M.-----

T A B

4 2 2 2 2 2 2 2 2 2 2 2 2 2 4 7 5 3 3 3 3 3 3 3 3 3 3 3 3 3 5 2 6

66

P.M.-----

T A B

10 8 7 8 7 5 8 6 5 3 5 7 5 6 8 7 8 10 7 8 10 7

P P P P P H H H H H H H H

P.M.----- P.M.----- P.M.-----

T A B

4 2 2 2 2 2 2 2 2 2 2 2 2 4 7 5 3 3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

[illegible]

74

P.M.-----|

T
A
B 7 9 7 9 7 9 10 7 10 7 9 7 9 7 9 7 9 7 9 7

P H P H P H P H

P.M.-----| P.M.-----| P.M.-----|

T
A
B 4 2 2 2 2 2 2 2 2 2 2 2 4 7 5 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1

76

Full Full Full Full

T
A 9 (9) (9) 9 (9) (9)

B *sl.*

P.M.-----| P.M.-----|

T
A
B 4 2 2 2 2 2 2 2 2 2 2 2 4 7 5 5 3 3 3 3 3 3 3 3 3 3 5 2 0

78

D.S. al Coda

Full Full Full 1 1/4

T
A 10 (10) (10) 13 (13) 15 (15)

B *sl.* *sl.* *sl.* *sl.* *sl.*

P.M.-----|

T
A
B 4 2 2 2 2 2 2 2 2 2 2 2 4 7 5 5 3 1

80

Gtrs I, II

T

A

B

2
0

82

$\text{♩} = 196$

P.M. P.M.-----| P.M. P.M.-----|

T

A

B

0 8 7 0 6 5 0 8 7 0 7 6 5 7 8 0 8 7 0 6 5 0 8 7 0 7 6 5 8 6 4

86

P.M. P.M.-----| P.M. P.M.-----|

T

A

B

0 8 7 0 6 5 0 8 7 0 7 6 8 6 5 0 8 7 0 6 5 0 8 7 0 7 6 9 9 1 1

F Verse 3 & 4

90

Gtrs I, II

P.M.-----| P.M.-----|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 2 5 7 8 (8) (8) (8) 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 3 5 6 (6) (6) (6) 0 0 0 0
sl.

93

P.M.-----| P.M.-----| P.M.-----|

T

A

B

2 2 2 2 5 8 6 (6) (6) 2 2 2 2 2 2 8 6 5 (5) (5) (5) 2 2 2 2
0 0 0 0 0 0 4 (4) (4) 0 0 0 0 0 0 4 3 (3) (3) (3) 0 0 0 0
sl. *sl.*

[illegible]

To DbL. Coda

101

P.M.-----|

P.M.-----|

P.M.-----|

T

A

B

2 2 2 2 5 8 6 (6) 2 2 2 2 8 6 5 (5) 2 2 2 2

0 0 0 0 3 0 4 (4) 0 0 0 0 0 4 3 (3) 0 0 0 0

sl.

sl.

D.S.S. al Dbl. Coda

105

P.M.

T

A

B

2 0 2 0 2 0 2 0 3 1 3 1

107

Gtrs I, II

P.M.-----|

P.M.-----|

T

A

B

2 2 2 2 8 6 5 (5) 2 2 2 2 2 2 2 2 3 3

0 0 0 0 6 4 3 (3) 0 0 0 0 0 0 0 0 1 1

sl.

110

$\text{♩} = 220$

T

A

B

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

114

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, often beamed in pairs, with rests. The Alto and Bass staves are both in C-clef position (soprano and alto clefs). The Alto staff contains a single 'T' (Tenor) part, and the Bass staff contains a single 'B' (Bass) part. Both parts play a steady eighth-note accompaniment. The piece is divided into four measures, each containing a repeat sign.

G Guitar Solo II

118

Gtr III

T
A
B

0 4 5 8 5 8 5 4 0 4 5 8 5 8 5 4 0 4 5 8 5 8 5 4 0 4 5 8 5 8 5 4

H H TP TP P P H H TP TP P P H H TP TP P P H H TP TP P P

Gtrs I, II

T
A
B

2 2 2 2 2 2 2 2 2 2

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef with a key signature of one sharp (F#) and a tempo marking of 120. The melody is written on a single staff, featuring a series of eighth and sixteenth notes. The second system consists of three staves labeled T, A, and B, which contain fingerings and bowings (H for half note, P for pique) for the three parts. The third system includes a treble clef with a key signature of one sharp (F#) and a melody line with rests, followed by three staves labeled T, A, and B, which contain the lyrics 'The Rose Tree'.

122

T
A
B

0 4 7 10 7 10 7 4 0 4 7 10 7 10 7 4 0 4 7 10 7 10 7 4 0 5 8 10 8 10 8 5

H H T P T P P P H H T P T P P P H H T P T P P P

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

124

T
A
B

0 7 10 13 10 13 10 7 0 7 10 13 10 13 10 7 0 7 10 16 0 10 13 15 0 8 11 15 0 9 12 9

H H T P T P P P H H T P T P P P H H T P H H T P H H P sl.

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

126

8va-----

T
A
B

12 (12) 12 14 16 14 16 13 13 15 13 15 17 15 17 13 17 13 15 13 15 17 15 17

sl. 2

0 0 5 4 0 6 5 0 9 8 8 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 3 2 0 4 3 0 7 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

130

8va-----

Full

Full

Full

Full

sl.

132

sl.

134

8va-----

sl.

8va-----1

136

Measures 136-137. Treble clef, key of D major. Melody: 136: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. 137: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Bass: 136: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. 137: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. Fingering: 136: T (16, 16, 16, 16, 16, 13, 12, 16, 16, 16, 16, 16, 13, 12), A (16, 16, 16, 16, 16, 13, 12, 16, 16, 16, 16, 16, 13, 12), B (16, 16, 16, 16, 16, 13, 12, 16, 16, 16, 16, 16, 13, 12). 137: T (16, 13, 12, 15, 13, 12, 14, (14)), A (16, 13, 12, 15, 13, 12, 14, (14)), B (16, 13, 12, 15, 13, 12, 14, (14)).

sl.

Measures 138-139. Treble clef, key of D major. Melody: 138: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. 139: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Bass: 138: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. 139: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. Fingering: 138: T (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), A (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), B (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8). 139: T (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), A (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), B (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8).

sl.

138

Measures 140-141. Treble clef, key of D major. Melody: 140: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. 141: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Bass: 140: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. 141: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. Fingering: 140: T (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12, 14, 13, 14, 13), A (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12, 14, 13, 14, 13), B (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12, 14, 13, 14, 13). 141: T (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12, 14, 13, 14, 13), A (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12, 14, 13, 14, 13), B (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12, 14, 13, 14, 13).

Measures 142-143. Treble clef, key of D major. Melody: 142: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. 143: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Bass: 142: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. 143: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. Fingering: 142: T (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), A (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), B (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8). 143: T (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), A (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8), B (2, 0, 5, 4, 6, 5, 3, 0, 9, 8, 8).

sl.

8va-----1

140

Measures 144-145. Treble clef, key of D major. Melody: 144: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. 145: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Bass: 144: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. 145: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. Fingering: 144: T (12, 15, 12, 15, 17, 20, 19, 22), A (12, 15, 12, 15, 17, 20, 19, 22), B (12, 15, 12, 15, 17, 20, 19, 22). 145: T (12, 15, 12, 15, 17, 20, 19, 22), A (12, 15, 12, 15, 17, 20, 19, 22), B (12, 15, 12, 15, 17, 20, 19, 22).

Measures 146-147. Treble clef, key of D major. Melody: 146: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. 147: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Bass: 146: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. 147: D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2, D2. Fingering: 146: T (2, 0, 6, 5, 7, 6, 4, 0, 9, 8, 8), A (2, 0, 6, 5, 7, 6, 4, 0, 9, 8, 8), B (2, 0, 6, 5, 7, 6, 4, 0, 9, 8, 8). 147: T (2, 0, 6, 5, 7, 6, 4, 0, 9, 8, 8), A (2, 0, 6, 5, 7, 6, 4, 0, 9, 8, 8), B (2, 0, 6, 5, 7, 6, 4, 0, 9, 8, 8).

sl.

[H] Verse 5

8va-----

Full-----

22----- (22)----- (22)-----

sl.

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

Gtrs Ip P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

sl. sl.

[I] Out-Chorus

sl.

162

T
A
B

2 0 5 4 0 6 5 0 7 6 6 2 2 2 2 2 7 7 7 9 9 9 9 9 9 9 9

6 0 3 2 0 4 5 0 7 6 6 2 2 2 2 2 7 7 7 0 0 0 0 0 0 0 0

sl.

166

T
A
B

2 0 5 4 0 6 5 0 7 6 6 2 0 5 4 0 6 5 0 7 6 6 2 0 0 0 0

6 0 3 2 0 4 5 0 7 6 6 2 0 5 4 0 6 5 0 7 6 6 2 0 0 0 0

sl. *sl.*

170

T
A
B

2 0 5 4 0 6 5 0 7 6 6 2 0 6 5 7 6 0 7 6 6 2 0 0 0 0

6 0 3 2 0 4 5 0 7 6 6 2 0 4 5 0 5 4 0 7 6 6 2 0 0 0 0

sl. *sl.*

J Outro

Gtr II ^{G5} *z* *-* *-* ^{B^b5} ^{A5}

174

T
A
B

3 1 0 0 0 0 3 1 0 0 0 0 3 1 0 0 0 0 0 0 0 0 8 7

P P P P P P P P P P P P 6 5

- *-* ^{B^b5} ^{A5}

176

T
A
B

3 1 0 0 0 0 3 1 0 0 0 0 3 1 0 0 0 0 0 0 0 0 8 7

P P P P P P P P P P P P 6 5

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (treble clef, key of D major) and a guitar line (treble clef). The second system includes a vocal line (treble clef, key of D major) and a guitar line (treble clef). The third system includes a vocal line (treble clef, key of D major) and a guitar line (treble clef). The guitar line is written in a simplified notation style, using numbers 0, 1, 2, and 3 to represent frets, and letters T, A, and B to represent strings. The score is in 4/4 time and consists of 16 measures.

BLOOD RED

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)

A Intro

♩ = 142

1.

Gtrs I, II
P.M.--|

P.M. P.M. P.M. P.M. P.M.--| P.M.

T
A
B

0 0 7 7 7 7 0 10 0 10 0 10 0 8 8 8 0 0 7 7 7 7 0 10 0

1. 2.

4.

Gtr I
P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 10 0 10 0 6 7 0 0 10 0 10 0 6 6 7 0

sl.

Gtr II
P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 10 0 10 0 6 7 0 0 10 0 10 0 6 6 7 0 (7) (0) 12

sl.

B Main Riff

8.

Gtrs I, II
P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--|

T
A
B

0 0 0 7 0 0 0 6 5 6 5 6 5 6 5 6 5 7

The image displays a musical score for two guitar parts, Gtr I and Gtr II, across a 10-measure sequence. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (0, 7, 6, 5, 10, 9, 11) and dynamic markings (P.M., P.M.--). The score is divided into two systems, each containing a guitar part and a corresponding fretboard diagram.

Gtr I
P.M.-- P.M. P.M.-- P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr II
P.M.-- P.M. P.M.-- P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Fretboard Diagrams:

- Gtr I:** The fretboard diagram shows the fret numbers for each string (E, A, B) across the 10 measures. The fret numbers are: 0, 0, 0, 7, 0, 0, 0, 6, 5, 6, 5, 6, 5, 6, 5, 7.
- Gtr II:** The fretboard diagram shows the fret numbers for each string (E, A, B) across the 10 measures. The fret numbers are: 0, 0, 0, 10, 0, 0, 0, 9, 9, 10, 9, 10, 9, 10, 9, 11.

12

P.M. ---| P.M. ~~~~~ P.M. ---| P.M. ~~~~~

T
A
B 0 0 0 7 0 0 0 6 5 6 5 6 5 4 3 5

P.M. ---| P.M. P.M. ---| P.M. ~~~~~

T
A
B 0 0 0 10 0 0 0 9 9 10 9 10 9 7 7 5

C Verse 1,2 & 3



14

Musical notation for measures 14-15, including guitar, bass, and drums.

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.-----| P.M.-----| P.M.

T A B

0 0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 3

Musical notation for measures 16-17, including guitar, bass, and drums.

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.-----| P.M.-----| P.M.

T A B

0 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 0 10 8

16

Musical notation for measures 18-19, including guitar, bass, and drums.

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.-----| P.M.-----| P.M.

T A B

0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 3

Musical notation for measures 20-21, including guitar, bass, and drums.

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.-----| P.M.-----| P.M.

T A B

0 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 0 10 8

18

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.-----| P.M.-----| P.M.

T
A
B

0 0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 3

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.-----| P.M.-----| P.M.

T
A
B

0 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 0 10 8

20

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.

T
A
B

0 0 0 0 0 0 0 0 2 0 0 0 0 10 8 10 7 9 10 *sl.*

P.M.--| P.M.-----| P.M.-----| P.M. P.M.--| P.M.

T
A
B

0 0 0 0 0 0 0 0 9 7 0 0 0 10 8 10 7 9 10 *sl.*

D Chorus

22

Gtrs I, II
P.M.--| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.

T
A
B

5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1

24

P.M. P.M. P.M. P.M.

T
A
B

0 0 0 7 0 0 0 6 5 6 5 6 5 6 5 7

To Coda

26

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3

28

P.M. P.M. P.M. P.M.

T
A
B

0 0 0 7 0 0 0 6 5 6 5 6 5 6 5 7

30

1.

Gtr I
P.M. P.M. P.M.

T
A
B

0 0 0 7 0 0 0 6 5 6 5 6 5 3 5

Gtr II
P.M. P.M. P.M.

T
A
B

0 0 0 10 0 0 0 9 9 10 9 10 9 7 5

2.

32

Gtr I
P.M. ---| P.M. ~~~~~ P.M. ---| P.M. ~~~~~

T
A
B 0 0 0 7 0 0 0 6 5 6 5 6 5 5 5 5

Gtr II
P.M. ---| P.M. P.M. ---| P.M. ~~~~~

T
A
B 0 0 0 10 0 0 0 9 9 10 9 10 9 5 5 5

Gtr III

T
A
B 0 3 0 12 13 12

sl. P sl. P

E Guitar Solo

34

Gtr III

Full 1 1/4 Full Full Full 1 1/2

T 15 13 12 15 13 12 13 12 13 12 14 12 14 12 14 14 14 14 14 14

A
B P P P P P

Gtrs I, II
P.M. -----| P.M. -----|

T
A
B 2 2 2 2 2 2 2 2 2 2 2 2 5 7 2 2 2 2 2 2 2 2 2 2 5 8 6

The musical score for "The Wind" by Philip Glass is presented in a system of five staves. The top staff is for guitar, and the bottom four staves are for piano. The guitar part includes a melodic line with a 6-measure rest at the beginning, followed by a series of eighth notes and a final measure with a 1/2 note. The piano part consists of a continuous eighth-note accompaniment. The score is divided into two systems, each with a key signature change from D major to D minor. The guitar part includes a 6-measure rest at the beginning of the second system, followed by a series of eighth notes and a final measure with a 1/2 note. The piano part consists of a continuous eighth-note accompaniment. The score is divided into two systems, each with a key signature change from D major to D minor. The guitar part includes a 6-measure rest at the beginning of the second system, followed by a series of eighth notes and a final measure with a 1/2 note. The piano part consists of a continuous eighth-note accompaniment.

42

1/2

P.M.

T

A

B

4 3 4 6 3 4 5 4

44

1/2

3 1/2

1 1 1 1 1 1

T

A

B

3 (3) 6 0 14

sl. sl. P

46

6

6

6

T

A

B

0 1 3 0 1 3 5 7 8 5 7 8 7 8 10 7 8 10 7 9 10 7 9 10

H H H H H H H H H H H H

P.M.

T

A

B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

F Outro



56

Musical staff for Gtr I, measures 56-61. The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Gtr I

P.M.---| P.M. ~~~~~ P.M.---| P.M. ~~~~~ ~~~~~ ~~~~~

Tablature for Gtr I, measures 56-61. The staff shows fret numbers 0, 7, 6, 5, 6, 5, 6, 5, 6, 5, 7.

Musical staff for Gtr II, measures 56-61. The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Gtr II

P.M.---| P.M. P.M.---| P.M. ~~~~~ ~~~~~ ~~~~~

Tablature for Gtr II, measures 56-61. The staff shows fret numbers 0, 0, 0, 10, 0, 0, 0, 9, 9, 10, 9, 10, 9, 10, 9, 10, 9, 11.

58

Musical staff for Gtr I, measures 62-67. The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

P.M.---| P.M. ~~~~~ P.M.---| P.M. ~~~~~ ~~~~~

Tablature for Gtr I, measures 62-67. The staff shows fret numbers 0, 0, 0, 7, 0, 0, 0, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 7.

Musical staff for Gtr II, measures 62-67. The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

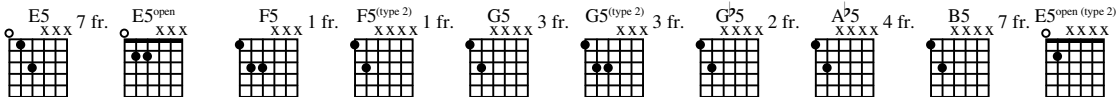
P.M.---| P.M. P.M.---| P.M. ~~~~~ ~~~~~

Tablature for Gtr II, measures 62-67. The staff shows fret numbers 0, 0, 0, 10, 0, 0, 0, 9, 9, 10, 9, 10, 9, 10, 9, 10, 9, 11.

SPiRiT IN BLACK

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)



A Intro

$\text{♩} = 124$

Gtr II E5

G5(type 2) F5(type 2)

1

Gtr I P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T
A
B

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0 2 0 0 0 7 5 0 0 8 7 0 0 5 3 0 0

P P P P P P P

3

E5 F5

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.-----|

T
A
B

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0 2 0 0 0 7 5 0 0 2 3 2 3 2 0 0 3

P P P P P P

5

Gtrs I, II P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T
A
B

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0 2 0 0 0 7 5 0 0 8 7 0 0 5 3 0 0

P P P P P P P

7

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.-----|

T
A
B

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0 2 0 0 0 7 5 0 0 2 3 2 3 2 0 0 3

P P P P P P

[B] 1st,2nd Verse

9

P.M.-----| P.M.--| P.M.--| P.M.--| P.M.--|

11

P.M.-----| P.M.--| P.M.--| P.M.--|

13

P.M.-----| P.M.--| P.M.--| P.M.--| P.M.--|

15

P.M.-----| P.M.--| P.M.--| P.M.--|

[C] Chorus

17

P.M.--| P.M.-----| P.M.-----| P.M.-----|

19

P.M.--| P.M.-----| P.M.-----| P.M.-----|

21

Musical notation for guitar part 21, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. Below the staff, there are four measures of tablature, each starting with a 'P.M.' (pick attack) and followed by a series of fret numbers (2, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 2, 3, 2, 3, 2, 1, 2, 1).

P.M.--| P.M.-----| P.M.-----| P.M.-----|

T
A
B

2 0 0 0 3 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 2 3 2 3 2 1 2 1

1.

23

Musical notation for guitar part 23, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. Below the staff, there are four measures of tablature, each starting with a 'P.M.' (pick attack) and followed by a series of fret numbers (2, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 2, 3, 2, 3, 2, 0, 3).

P.M.--| P.M.-----| P.M.-----| P.M.-----|

T
A
B

2 0 0 0 3 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 2 3 2 3 2 0 3

25

Musical notation for guitar part 25, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. Below the staff, there are four measures of tablature, each starting with a 'P.M.' (pick attack) and followed by a series of fret numbers (2, 0, 0, 0, 7, 5, 0, 0, 8, 7, 0, 0, 10, 8, 0, 0, 2, 0, 0, 0, 7, 5, 0, 0, 8, 7, 0, 0, 5, 3, 3).

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T
A
B

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0 2 0 0 0 7 5 0 0 8 7 0 0 5 3 3

27

Musical notation for guitar part 27, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. Below the staff, there are four measures of tablature, each starting with a 'P.M.' (pick attack) and followed by a series of fret numbers (2, 0, 0, 0, 7, 5, 0, 0, 8, 7, 0, 0, 10, 8, 0, 0, 2, 0, 0, 0, 7, 5, 0, 0, 2, 3, 2, 3, 2, 0, 3).

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.-----|

T
A
B

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0 2 0 0 0 7 5 0 0 2 3 2 3 2 0 3

2.

29

Musical notation for guitar part 29, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. Below the staff, there are four measures of tablature, each starting with a 'P.M.' (pick attack) and followed by a series of fret numbers (0, 0, 0, 0, 3, 0, 0, 0, 2, 3, 2, 3, 2, 0, 3).

Gtrs I, II
P.M.-----| P.M.-----|

T
A
B

0 0 0 0 3 0 0 0 2 3 2 3 2 0 3

Gtr III

Musical notation for guitar part 31, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. Below the staff, there are four measures of tablature, each starting with a 'P.M.' (pick attack) and followed by a series of fret numbers (0, 0, 0, 0, 3, 0, 0, 0, 2, 3, 2, 3, 2, 0, 3).

8va
Full

22

sl.

D Guitar Solo 1

30

P.M.-----|

P.M.----|

P.M.----|

P.M.----|

P.M.↓

T

A

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

8va-----|

Full Full

Full Full

1 1/2

Full Full

(22) 22 (22) (22) 22 (22) (22) 22 (22) 19

22 19 22 19 22 19 22 19 22 19 22 19 22 19

P

TP

HP

TP

HP

TP

TP

HP

TP

TP

HP

32

P.M.-----|

P.M.----|

P.M.----|

P.M.↓

T

A

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 0 0 7 5 0 0 8 7 0 0 5 3 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

8va-----|

Full

21 19 17 17 15 15 14 13 12 13 12 13 12 13 14 12

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

sl.

sl.

sl.

HP

HP

HP

PH

PH

P

H

sl.

34

P.M.-----|

P.M.↓

P.M.↓

P.M.↓

P.M.↓

T

A

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 0 0 7 5 0 0 8 7 0 0 10 8 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

11 12 14 11 12 14 11 12 14 11 12 14 11 12 14

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

sl.

36

T

A

B

P.M.-----| P.M.--| P.M.--| P.M.--|

8va-----|

sl.

Gtr IV

T

A

B

16 17 14 16 17 14 16 17 15 17 15 17 16 14 16 17 15 17 15 17 16 14 16 20 17 19 20 17 19

38

T

A

B

P.M.--| P.M.-----| P.M.-----| P.M.-----|

8va-----|

7:8 7:8 3 6 6 6

1/4 1/4 Full 1/2 1/2 1/2 Full

T

A

B

17 17 17 17 17 17 16 16 16 16 16 16 19 19 16 17 19 17 18 20 19 17 18 20 17 18 17 20 18 17 19 17 16 19

H H H H H H H P P P P H

40

P.M. -| P.M. -----| P.M. -----| P.M. -----|

T
A
B

2 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 2 3 2 3 2 3 1

8va -----|

5

1/4 1/4 1/2 1/2 1/2 1/2 1/4 7

T 17 (17) (17) (17) 16 (16) (16) (16) (16) (16) (16) (16) 19 (19) 13 0

A
B

42

P.M. -| P.M. -----| P.M. -----| P.M. -----|

T
A
B

2 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 2 3 2 3 2 1 2 1

8va -----|

Full Full Full 1 1/4 1 1/4 Full Full 7

T 19 22 19 22 (22) 19 21 19 21 (21) 17 20 (20) (20)

A
B

♩ = 220

44

♩ = 220

P.M. | P.M. | P.M. | P.M.

8va

Full 19 22, Full 19 22(22), Full 19 21, 1 1/4 19 21, 1 1/4 21(21), Full 17 20, Full 17 20(20), (20)

sl.

47

Gtrs I, II

T A B 2 6, (2) 6, (2) 6, (2) 6

E Riff B

51

Gtr I

P.M.

T A B 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 4

H P H P P H P H P H P H P

Gtr II

E5

53

P.M.

T A B 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 4

H P H P P H P H P H P H P

55

P.M.-----|

P.M.-----|

T

A

B

0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

A^{b5}

F Bridge

57

Gtrs I, II

P.M.-----|

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

59

P.M.-----|

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P

0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

61

P.M.-----|

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

63

P.M.-----|

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P

0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

65

P.M.-----|

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

67

P.M.

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

69

P.M.

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

71

P.M.

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

73

Gtr I
P.M.

Gtr II

P.M.

T
A
B

0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P H P H P H P H P 4

[illegible]

[illegible]

96

P.M.

8va

T
A
B

19 18 19 21 19 21 18 21

18 19 22 22 22 22 22 22 18 18 18

8va

T
A
B

14 13 14 16 14 16 13 16

13 14 17 17 17 17 17 17 13 13 13

98

P.M.

8va

18 18 18 19 19 19 19 19 19 22 22 22 22 22 22 23 $\frac{1}{2}$

13 13 13 14 14 14 14 14 14 17 17 17 17 17 17 18 $\frac{1}{2}$

100

8va-----1

Full

17 16 15 17 17 16 17 (17)

Full

15 14 13 14 15 14 15 (15)

G 3rd Verse

105

P.M.-----1

6

5 6 5 7 6 5 6 5 6 5 H P H P P H P H P

8va-----1

Full

17 (17)

Full

15 (15)

107

Gtrs I, II
P.M.-----|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

109

P.M.-----|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

111

P.M.-----|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

113

P.M.-----|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

115

P.M.-----|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6

H P H P P 4

117

P.M.-----|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 6 5 7 6 5 6 5 6 5

H P H P P H P H P

119

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 6 5 7 6 5 6

H P H P P

121

H

Outro

T

A

B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 6 5 7 6 5 6 5 6 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H P H P P H P H P

123

T

A

B

(6)
(4)

9 6 5
7 4 3

EXPENDABLE YOUTH

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)

A Intro

♩ = 111

1

Gtrs I, II
P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.--| P.M. P.M.--| P.M. P.M.--|

3

P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.--| P.M. P.M.--| P.M. P.M.--|

5

P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--|

7

P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.-----|

B Verse1 & 2

9

P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--|

11

P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.-----|

T
A
B

0 0 0 5 7 0 0 0 0 10 9 8 0 0 0 5 7 0 0 0 0 5 4 3

H

13

P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--|

T
A
B

0 0 0 5 7 0 0 0 0 10 9 8 0 0 0 5 7 0 0 0 0 12 11 10 10 9 8

H

15

P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.-----|

T
A
B

0 0 0 5 7 0 0 0 0 10 9 8 0 0 0 5 7 0 0 0 0 5 4 3

H

C Chorus

17

P.M.-----| P.M.---|

T
A
B

4 5 0 0 0 0 0 0 0 0 0 0 5 0 0 5

2 3

19

P.M.-----| P.M.---|

T
A
B

4 5 0 0 0 0 0 0 0 0 0 0 2 0 0 3

2 4

21

P.M.-----| P.M.---|

T
A
B

4 5 0 0 0 0 0 0 0 0 0 0 5 0 0 5

2 3

1.

23

P.M.-l P.M. P.M.-l P.M. P.M.-l P.M.-l P.M. P.M.-l P.M. P.M.-l

T
A
B

4 7 6 5 0 0 0 5 7 10 8 0 0 0 5 7 12 11

2 5 4 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H

26

P.M.-l P.M. P.M.-l P.M. P.M.-l P.M.-l P.M. P.M.-l P.M. P.M.-l

T
A
B

0 0 0 5 7 10 8 0 0 0 5 7 5 0 0 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H

28

P.M.-l P.M. P.M.-l P.M. P.M.-l P.M.-l P.M. P.M.-l P.M. P.M.-l

T
A
B

0 0 0 5 7 10 8 0 0 0 5 7 12 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H

30

P.M.-l P.M. P.M.-l P.M. P.M.-l P.M.-l P.M. P.M.-l P.M. P.M.-l

T
A
B

0 0 0 5 7 10 8 0 0 0 5 7 5 0 0 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H

2.

32

P.M.-l P.M.-l P.M.-l

T
A
B

4 5 7 0 0 0 7 8 0 0 0 7 8 10 0 0 0 7 8 7 6 5 4 6 5 8 7 6

2 3 5 0

1. 2.

35

P.M. P.M. P.M. P.M.

T
A
B

0 0 0 7 8 0 0 0 7 8 10 0 0 0 7 8 7 6 5 4 6 5 4 8 0 0 0 7 8 7 6 5 4 5 4 3 4 3

[D] Guitar Solo

8va

[D] Guitar Solo

38

Gtr III

Full Full Full 2 2 1 1/2 P.M.

T
A
B

21 21 21 21 (21) 21 12 15 12

Gtrs I, II

P.M. P.M. P.M.

T
A
B

4 2 2 2 2 2 2 2 4 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 0 2 2 2 2 2 3

40

P.M.

1 1/2 1/2 1 1 1/2 2

T
A
B

15 12 15 12 15 12 12 13 14 12 13 14 12 14 14 (14) (14) 14 14 (14) (14) 0

P H H H H A A A sl.

P.M. P.M. P.M.

T
A
B

4 2 2 2 2 2 2 2 4 0 2 2 2 2 2 2 2 2 2 2 2 2 4 0 2 2 2 2 2 5

42

3 5 3

A.H. Full

1 1 1 1

T

A

B

0 3 5 2 5 7 5 7 7 10 8 9 7 7 9 7 8 9 7 9 (9) 9 5 7 9 5 7 9

H H H H H H H H H H G# G# H H

P.M.-----| P.M.-----| P.M.-----|

T

A

B

4 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 2 2 2 2 2 3

H H

44

6 6 6

Full

1

T

A

B

7 9 10 7 9 10 7 9 9 7 9 11 9 11 12 9 11 12 9 11 9 12 14 12 15 14

H H H H H H H H H P sl. H P

P.M.-----| P.M.-----| P.M.-----|

T

A

B

4 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2 2 2 2 2 4 2 2 2 5 3

H H

46

1 1 1/2 1 1/2 2 1/2 1 2 1/2

T
A
B

12 0 0 17 0

sl.

P.M. P.M. P.M.

T
A
B

5 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 5 5 3 5 5 5 5 5 6 4

48

T
A
B

P P H P P H P P H P P H P P H P P H P P

P.M.-----| P.M.-----|

T
A
B

5 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5

[illegible]

The musical score for "The Wind" by John Williams is presented in two systems. The first system features a guitar staff and a string quartet staff (Violin I, Violin II, Viola, and Cello/Double Bass). The guitar part begins with a melodic line in G major, followed by a 2 1/2 measure rest, a wavy line indicating a tremolo, and a series of eighth notes. The string quartet part includes a melodic line with a 2 1/2 measure rest, a wavy line indicating a tremolo, and a series of eighth notes. The second system continues the melodic and rhythmic themes, with the guitar part featuring a series of eighth notes and the string quartet part including a melodic line with a 2 1/2 measure rest, a wavy line indicating a tremolo, and a series of eighth notes. The score is divided into two systems, each with a guitar staff and a string quartet staff.

E Chorus

54

Gtrs I, II

P.M.-----| P.M.---|

T

A

B

4 5 5 0 0 0 0 0 0 0 0 0 5 0 0 5

56

5

P.M.-----| P.M.---|

T
A
B

4
2

3
1

0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 3
1

F Riff

61

P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--| P.M. P.M.--|

T

A

B

0 0 0 5 7 0 0 0 10 8 0 0 8 0 0 0 5 7 0 0 0 12 10 0 0 11 9

H

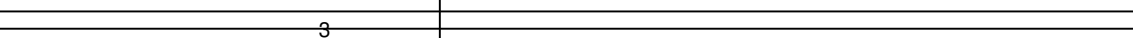
63

P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.--| P.M. P.M.--| P.M. P.M.--| P.M.

T
A
B

0 0 0 5 7 0 0 0 0 10 8 6 0 0 0 0 5 7 0 0 0 0 5 0 0 0 1

G Out-Chorus

67 

69

T

A

B

4 5 0 0 0 0 0 0 0 0 0 0 5 0 0 5 4 5 7

P.M.----- P.M.-|

[H] Outro

72

Gtrs I, II P.M.--| P.M.--| P.M.--|

T

A

B

0 0 0 7 8 0 0 0 7 8 10 0 0 0 7 8 7 6 5 4 6 5 8 7 6

1.

74

P.M.--| P.M.--| P.M.--| A.H.

T

A

B

0 0 0 7 8 0 0 0 7 8 10 0 0 0 7 8 7 6 5 4 6 5 4 8 E

2.

76

P.M.--|

T

A

B

0 0 0 7 8 7 6 5 4 6 5 8 7 6 6 5 4 5 4 3 3 2 0

DEAD SKIN MASK

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)

A Intro

♩ = 109

1

Gtr I
P.M. P.M. P.M. A.H.~~~~~|

T			
A			
B	0 7 9 10 0 8 9 10	0 7 9 10 8 9 10 9	(9) (9) (9) <i>sl.</i>

Gtr II

T			
A			
B		0 7 9 10 0 8 9 10	0 7 9 10 8 9 10 9

5

P.M. P.M. P.M. A.H.~~~~~| 2

T			
A			
B	0 7 9 10 0 8 9 10	0 7 9 10 8 9 10 9	(9) (9) (9)

~~~~~ P.M. P.M. P.M.

|   |     |                   |                   |
|---|-----|-------------------|-------------------|
| T |     |                   |                   |
| A | (9) |                   |                   |
| B |     | 0 7 9 10 0 8 9 10 | 0 7 9 10 8 9 10 9 |

9

Gtrs I, II  
P.M. P.M. P.M. A.H. P.M. P.M. P.M. ~

T  
A  
B

0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 0 7 9 10 8 9 10 0 7 9 10 8 9 10 7

F#

13

P.M. P.M. P.M. A.H. P.M. P.M. P.M. P.M.-----|

T  
A  
B

0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 8 0 7 9 10 8 9 10 0 7 9 10 7 8 7 8 5 6 3 1 0 1

F#

17

P.M. P.M. P.M. ~ P.M. P.M. P.M. ~

T  
A  
B

0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 8 0 7 9 10 8 9 10 0 7 9 10 8 9 10 7

sl.

21

P.M. P.M. P.M. ~ P.M. P.M. P.M. P.M.-----|

T  
A  
B

0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 8 0 7 9 10 8 9 10 0 7 9 10 7 8 7 8 5 6 3 1 0 1

**B** Pre-Verse

25

P.M.---| P.M.-----| P.M.-----| P.M.---| P.M.-----|

T  
A  
B

0 0 0 1 0 0 3 1 0 1 0 0 3 1 0 1 3 0 0 7 8 (8) 7 8 (8) 3 1 0 1

sl.

**C** Verse I

27

P.M.-----| P.M.-----|

T  
A  
B 2 (2) 3 1 0 1 2 (2) 7 8 (9) 7 8 (8) 5 6 (6) 3 1 0 1  
0 (0) 0 (0) sl.

31

P.M.-----| P.M.-----|

T  
A  
B 2 (2) 3 1 0 1 2 (2) 7 8 (9) 7 8 (8) 5 6 (6) 3 1 0 1  
0 (0) 0 (0) sl.

**D** Chorus

35

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 8 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 7  
sl.

39

P.M. P.M. P.M. P.M. P.M. P.M. P.M.-----|

T  
A  
B 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 8 0 7 9 10 0 8 9 10 0 7 9 10 7 8 5 6 3 1 0 1  
sl.

**E** Verse II

43

P.M.-----| P.M.-----|

T  
A  
B 2 (2) 3 1 0 1 2 (2) 7 8 (9) 7 8 (8) 5 6 (6) 3 1 0 1  
0 (0) 0 (0) sl.



47

P.M.-----| P.M.-----|

T  
A  
B

2 0 (2) (6) 3 1 0 1 2 (2) (6) 7 8 (8) 5 6 (6) 3 1 0 1  
sl.

**F** Bridge

51

P.M. P.M. P.M. P.M.

T  
A  
B

0 0 7 9 8 0 9 10 0 0 7 9 8 (8) 3 5 0 0 7 9 8 0 9 10 0 0 7 9 8 (8) 3 5  
sl. sl.

55

P.M. P.M. P.M. P.M.

T  
A  
B

0 0 7 9 8 0 9 10 0 0 7 9 8 (8) 3 5 0 0 7 9 8 0 9 10 0 0 7 9 8 (8) 3 5  
sl. sl.

**G** Guitar Solo

59

Gtr III

T  
A  
B

10 12 14 10 12 14 11 12 11 14 10 12 14 11 12 14 11 14 11 12 (12)  
H H H H H P sl. sl.

Gtrs I, II

P.M.-----|

T  
A  
B

2 0 (2) (6) 3 1 0 1

61

T  
A  
B

sl. P P P P P P P P P P P P P P P P

T  
A  
B

2  
0

62

T  
A  
B

14 16 14 13 11 15 14 15 14 12 10 15 14 15 14 12 10 12 (12)

P P P P P P P P P

T  
A  
B

7 8 (8)  
5 6 (6) 3 1 0 1

sl.

63

T  
A  
B

14 15 12 17 12 15 14 (14) (14) (14) (14) (14) (14) (14) (14) (14) 1 1/2 (14)

Full Full Full Full 1 1/2

x sl.

T  
A  
B

2 (2)  
0 (0) 3 1 0 1

[illegible]

66

67

68

69

70

71

72

73

74

75

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77

78

79

80

81

82

83

84

85

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520

521

522

67

T  
A  
B

*sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.*

T  
A  
B

2  
0

68

T  
A  
B

*sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.* P H P *sl.* P H H *sl.*

T  
A  
B

3 1 0 1

69

T  
A  
B

*sl.* *sl.* P P P P P P P P P P P P *sl.*

T  
A  
B

7 8 (8)  
7 8 (8)  
5 6 (6)

*sl.* 3 1 0 1

71

T  
A  
B

7 9 10 9 10 12 7 8 10 7 8 10 8 10 12 8 10 12 9 11 13 9 11 13

H H H H H H H H H H H H H H

T  
A  
B

2  
6

72

T  
A  
B

10 11 13 15 13 15 17 (17) (17) 15 17 15 18 (10) 18

H H sl. P H

Full Full Full 1 1/2

T  
A  
B

3 1 0 1

73

T  
A  
B

18 (18) (18) 18 15 18 15 13 15 13 15 (15) (15) (15) (15) (15) (15) (15) (15) (15) (15) (15) (15)

P P sl. P

1 1/2 1 1/2 1 1/4 1 1/4 1 1/4 1 1/4 1 1/4 1 1/4 1 1/4

T  
A  
B

2  
6

The musical score is divided into two systems. The first system features a guitar part (Gtr IV) and a tenor saxophone part (T). The guitar part consists of four measures of sixteenth-note runs, each marked with a '6' indicating a sixteenth-note figure. The tenor saxophone part consists of four measures of eighth-note runs, each marked with a '6' indicating a sixteenth-note figure. The second system features a guitar part (Gtrs I, II) and a tenor saxophone part (T). The guitar part consists of four measures of eighth-note runs, each marked with a 'P.M.' indicating a palm mute. The tenor saxophone part consists of four measures of eighth-note runs, each marked with a 'P.M.' indicating a palm mute.

76

77

78

79

79

1/2 Full Full

16 16 16 16 16 16 14 (14) (14) (14) 11 12 11

sl. H P

P.M.-----| P.M.-----| P.M.-----|

2 0 0 0 1 0 0 0 0 0 0 2 0 0

80

1 1 1 1 1 1 1

14 12 11 14 12 11 14 12 11 14 12 11 14

P P P P P P P A A A A A A A

P.M.-----| P.M.-----| P.M.-----|

0 0 0 0 3 0 0 7 8 (8) (8) (6) 3 1 0 1

sl.

81

12 13 15 12 15 12 14 15 12 14 15 12 (12) 14 15 17 15 17 14 17 14 16 19 17 19

H H H H sl. H H P H sl. P H

P.M.-----| P.M.-----| P.M.-----|

2 0 0 0 1 0 0 0 0 0 0 2 0 0



82

*rit.*

Gtr IV  
F#21

T  
A  
B

19 19 19 17 19 (17) (19)

Gtr I  
P.M.-----| P.M.---| P.M.-----|

T  
A  
B

0 0 0 0 3 0 0 7 8 (8) 3 1 0 1 2  
(3) (8) (6) *sl.*

Gtr II  
P.M.-----| P.M.---| P.M.-----|

T  
A  
B

0 0 0 0 3 0 0 7 8 (8) 3 1 0 1 2  
(3) (8) (6) *sl.*

$\text{♩} = 109$

84

Gtr I  
P.M. P.M. P.M. A.H.-----|

T  
A  
B

0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 9 (9) (9) (9) *sl.*  
B B B

Gtr II  
P.M. P.M. P.M.

T  
A  
B

(2) (0) 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 9

88

P.M. P.M. P.M. A.H.-----| 7

T  
A  
B 0 7 9 10 8 9 10 0 7 9 10 8 9 10 9 (9) (9) 7 8 7 8 5 6

B B

92

~~~~~ A.H. ~~~~~ P.M. P.M. P.M.

T
A
B 9 (9) 2 0 7 9 10 8 9 10 0 7 9 10 7 8 7 8 5 6

D# sl.

H Verse III

92

Gtrs I, II
P.M. P.M.-----| ~~~~~ P.M. ~~~ P.M. P.M.-----| ~~~~~

T
A
B 0 0 0 0 1 0 1 2 0 0 0 0 1 3 3 3

94

P.M. P.M.-----| ~~~~~ P.M. ~~~ P.M. P.M.-----| ~~~~~

T
A
B 0 0 0 0 1 0 1 2 0 0 0 0 1 3 3 3

96

P.M. P.M.-----| ~~~~~ P.M. ~~~ P.M. P.M.-----| ~~~~~

T
A
B 0 0 0 0 1 0 1 2 0 0 0 0 1 3 3 3

98

P.M. P.M.-----| P.M. P.M.-----|

T
A
B

0 0 0 0 1 0 1 2 0 0 0 0 1 3 5

100

P.M.--| P.M.-----| P.M.-----| P.M.--| P.M.-----|

T
A
B

2 0 0 0 1 0 0 0 0 0 0 2 0 0 0 0 0 0 3 0 0 5 6 7 8 (8) (8) (6) 3 1 0 1

sl.

102

P.M.--| P.M.-----| P.M.-----| P.M.--| P.M.-----|

T
A
B

2 0 0 0 1 0 0 0 0 0 0 2 0 0 0 0 0 0 3 0 0 5 6 7 8 (8) (8) (6) 3 1 0 1

sl.

104

P.M.--| P.M.-----| P.M.-----| P.M.--| P.M.-----|

T
A
B

2 0 0 0 1 0 0 0 0 0 0 2 0 0 0 0 0 0 3 0 0 5 6 7 8 (8) (8) (6) 3 1 0 1

sl.

106

P.M.--| P.M.-----| P.M.-----| P.M.--| P.M.-----|

T
A
B

2 0 0 0 1 0 0 0 0 0 0 2 0 0 0 0 0 0 3 0 0 5 6 7 8 (8) (8) (6) 3 1 0 1

sl.

I Out-Chorus

108

P.M. P.M. P.M. P.M. P.M. P.M. A.H.

| | | | | | | | | |
|---|---|---|---|----|---|---|---|----|
| T | | | | | | | | |
| A | | | | | | | | |
| B | 0 | 7 | 9 | 10 | 0 | 8 | 9 | 10 |

sl. D

112

P.M. P.M. P.M. P.M. P.M. P.M.

| | | | | | | | | |
|---|---|---|---|----|---|---|---|----|
| T | | | | | | | | |
| A | | | | | | | | |
| B | 0 | 7 | 9 | 10 | 0 | 8 | 9 | 10 |

sl. D

116

Gtr I
P.M. P.M. P.M. P.M. P.M. P.M.

| | | | | | | | | |
|---|---|---|---|----|---|---|---|----|
| T | | | | | | | | |
| A | | | | | | | | |
| B | 0 | 7 | 9 | 10 | 0 | 8 | 9 | 10 |

sl. D

Gtr II

P.M.-----| P.M.-----|

| | | | | | | | |
|---|---|--|--|--|--|--|--|
| T | | | | | | | |
| A | | | | | | | |
| B | 2 | | | | | | |

(6) (6) (6) (6)

rit.

120

P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 0 7 9 10 0 8 9 10 0 7 9 10 8 9 10 7

sl. sl.

P.M.-----| P.M.-----|

T
A
B

2 0 (2) 3 1 0 1 2 0 (2) 7 8 (8) 7 8 (8) 5 6 (6) 3 1 0 1

sl.

124

A.H.-----|

T
A
B

sl. B B B B

T
A
B

2 0 (2) 2

19

Gtrs I, II
P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B 0 0 0 0 5 2 0 0 0 0 0 0 8 6 5 5 5 5 6 5 5 5 5 5 5 5 5 5

8va-----|

Gtr III

T 23 24 21 21 23 21 23 21 23 24 21 21 23 21 23
A
B P P H P H P P H

21

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B 5 5 5 5 6 5 5 5 8 5 5 5 6 8 5 5 5 5 6 5 5 5 5 5 5 5 5 5

8va-----|

T 24 21 21 23 21 23 24 23 21 23 21 23 21 18 21 Full 18 21 (21) Full Full (21) 18
A
B P P H P P P P sl. H

23

P.M.-----| P.M.-----|

T
A
B 5 5 5 5 6 5 5 5 5 5 5 5 5 5 6 6

8va-----|

T 21 18 21 18 20 18 20 1 1/4 20 1 1/2 (20) (20)
A
B P H P P sl.

52

Gtrs I, II

P.M.-----| P.M.-----|

T

A

B

5 5 5 5 5 5 5 5 8 5 5 5 5 5 5

Gtr III

T

A

B

5 (5) 12 10 13 10 13 12 10 13 10 13 10 12

sl.

H P H H P H P

54

P.M.-----|

T

A

B

7 8 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6

8va-----|

T

A

B

10 13 10 13 10 12 10 13 10 13 10 12 13 (13) (13) (13) 18 18 18 18 18 18 18 18 x x

Full Full Full

H P H P H P H P sl. sl. sl. sl.

57

P.M.-----| P.M.-----| P.M.-----|

T

A

B

5 5 5 5 5 5 5 5 8 5 5 5 5 5 5 7 8 5 5 5 5 5 5 5 5 5 5 5

8va-----|

T

A

B

18 18 17 15 18 17 15 17 17 15 13 17 15 13 15 13 12 15 13

sl.

sl.

59

P.M.-----|

T
A
B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

T
A
B

11 13 11 13 11 13 11 13 10 13 10 13 10 13 10 13 8 13 8 13 8 13 8 11 (11)

T P T P T P T P T P T P T P T P H *sl.*

61

P.M.-----| P.M.-----| P.M.-----|

T
A
B

5 5 5 5 5 5 5 5 8 5 5 5 5 5 5 7 8 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

T
A
B

2 2 3 5 3 2 5 3 2 5 3 1 5

G#

63

P.M.-----|

T
A
B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

T
A
B

2 3 5 3 2 3

H H H

65

P.M.-----| P.M.-----| P.M.-----|

T
A
B

5 5 5 5 5 5 5 8 5 5 5 5 5 5 | 7 8 5 5 5 5 5 5 5 5 5 5

2

4

3

3

T
A
B

2 0 15 17 | 19 0 15 17 19 17

67

P.M.

T
A
B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

T
A
B

0 15 17 19 0 15 17 19 0 19 21 22 0 19 21 22 0 15 17 18 0 15 17 18 0 18 20 22 0 18 20 22

[illegible]

71

T
A
B

72

$\text{♩} = 100$

Gtrs I II P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-|

T
A
B

Gtr IV

1/2

75

T
A
B

P.M.-----|

T
A
B

H H H P P H P H

81

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T
A
B

4 4 2 5 4 4 2 5
2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 3 0 0

8va-----1

sl. sl. sl.

83

P.M.--| P.M.--| P.M.-----| P.M.-----|

T
A
B

4 4 2 5 4 4 2 5
2 2 2 2 0 0 0 0 0 0 3 0 0 0

8va-----1

sl. P P P P P P P

84

Gtrs I, II
P.M. P.M. P.M. P.M.-----| P.M. P.M. P.M. P.M. P.M.-----| P.M.--|

T
A
B

3 4 2 5 4 2 4 3 0 2 3 3 2 3 2 3 2 3 5
2 2 2 2 0 2 3 3 2 3 2 3 2 3 2 3 2 3 5

86

P.M. P.M. P.M. P.M.-----| P.M. P.M. P.M. P.M.--| P.M. P.M.-----|

T
A
B

3 4 2 5 4 2 4 3 0 2 3 3 2 3 2 3 2 3 5
2 2 2 2 0 2 3 3 2 3 2 3 2 3 2 3 2 3 5

[illegible]

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The guitar part includes a melodic line with various chords and a bass line with a repeating pattern. The middle staff is for piano, with a treble clef and a key signature of three sharps. The piano part includes a melodic line with various chords and a bass line with a repeating pattern. The bottom staff is for vocal, with a treble clef and a key signature of three sharps. The vocal part includes a melodic line with various chords and a bass line with a repeating pattern. The score is divided into two systems, with the first system containing measures 1-8 and the second system containing measures 9-16. The guitar part includes a section marked "P.M." (Piano Melody) and a section marked "P.M." (Piano Melody). The piano part includes a section marked "P.M." (Piano Melody) and a section marked "P.M." (Piano Melody). The vocal part includes a section marked "P.M." (Piano Melody) and a section marked "P.M." (Piano Melody).

92

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T

A

B

Full Full

sl.

94

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T

A

B


8va

A.H.

sl.

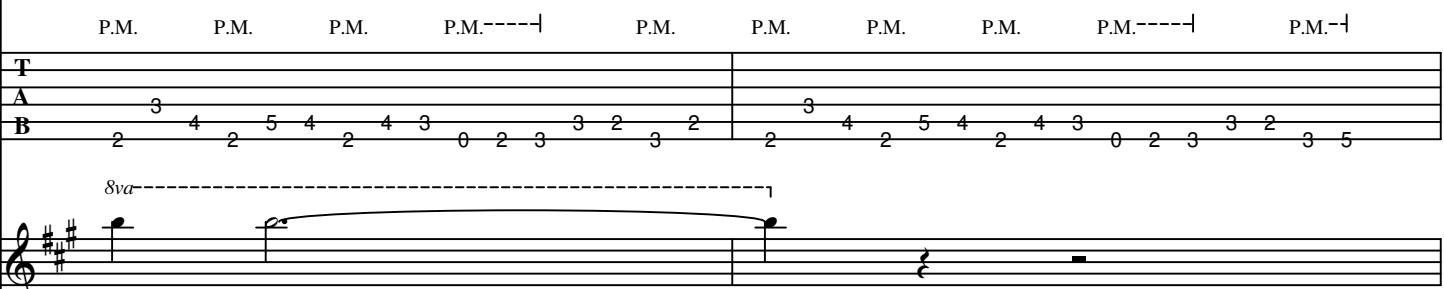
F

96



P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.


| | | |
|---|-------------------------------|-------------------------------|
| T | | |
| A | | |
| B | 2 3 4 2 5 4 2 4 3 0 2 3 3 2 2 | 2 3 4 2 5 4 2 4 3 0 2 3 3 2 5 |



8va Full Full (19) sl.

| | | |
|---|--|--|
| T | | |
| A | | |
| B | | |

98



Gtrs I, II P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

| | | | |
|---|-------------------------------|-------------------------------|-----------------|
| T | | | |
| A | | | |
| B | 2 3 4 2 5 4 2 4 3 0 2 3 3 2 2 | 2 3 4 2 5 4 0 2 3 2 2 1 2 0 1 | 4 4 4 4 4 4 4 4 |

sl.

SKELETONS OF SOCIETY

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)

A Intro

♩ = 122

1

Gtrs I, II

P.M.-----| P.M.--| P.M. P.M.--|

T

A

B

x x x x x x x 19 *sl.*

2 2 2 2 2 2 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 0 0 0 0 1 0 0 1

4

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

T

A

B

2 2 2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0 0 0 0 0 1 0 0 1

7

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

T

A

B

6 6 6 6 6 6 6 6 6 7 6 6 7 6 6 6 6 6 6 6 6 6 6 7 6 6 7

4 4 4 4 4 4 4 4 4 5 4 4 5 4 4 4 4 4 4 4 4 4 4 5 4 4 5

9

1.

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----|

T

A

B

2 2 2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2

0 0 0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0

11

2.

P.M.-----| P.M.-----| P.M. P.M.-----|

T

A

B

2 2 2 2 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 0 0 1 0 0 1

B Verse 1 & 2



12

P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓

| | | | |
|---|---------------------------|---------------------------|---------------------------|
| T | | | |
| A | | | |
| B | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 2 2 2 2 2 2 2 2 2 3 2 2 3 |
| | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 0 0 0 0 0 0 0 0 0 1 0 0 1 |

15

P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓

| | | | |
|---|---------------------------|---------------------------|---------------------------|
| T | | | |
| A | | | |
| B | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 6 6 6 6 6 6 6 6 6 7 6 6 7 | 6 6 6 6 6 6 6 6 6 7 6 6 7 |
| | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 4 4 4 4 4 4 4 4 4 5 4 4 5 | 4 4 4 4 4 4 4 4 4 5 4 4 5 |

18

P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓

| | | | |
|---|---------------------------|---------------------------|---------------------------|
| T | | | |
| A | | | |
| B | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 2 2 2 2 2 2 2 2 2 3 2 2 3 |
| | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 0 0 0 0 0 0 0 0 0 1 0 0 1 |

22

P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓ P.M.-----| P.M.↓ P.M. P.M.↓

| | | | |
|---|---------------------------|---------------------------|---------------------------|
| T | | | |
| A | | | |
| B | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 2 2 2 2 2 2 2 2 2 3 2 2 3 | 6 6 6 6 6 6 6 6 6 7 6 6 7 |
| | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 0 0 0 0 0 0 0 0 0 1 0 0 1 | 4 4 4 4 4 4 4 4 4 5 4 4 5 |

To Coda

25

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

| | | |
|---|---------------------------|---------------------------|
| T | | |
| A | | |
| B | 6 6 6 6 6 6 6 6 6 7 6 6 7 | 2 2 2 2 2 2 2 2 2 3 2 2 3 |
| | 4 4 4 4 4 4 4 4 4 5 4 4 5 | 0 0 0 0 0 0 0 0 0 1 0 0 1 |

27

Gtr III

1 1/2

T

A 14 14 14 14 14 14

B

Gtrs I, II

P.M.-----| P.M.----| P.M. P.M.----|

T

A

B 2 2 2 2 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 0 0 1 0 0 1

C Chorus

28

T

A 10 9 8 7 (7)

B

sl.

T

A 8 x 7 6 5

B 6 x 5 4 3 15

sl. *sl.*

30

Full Full

T

A 7 (7) 5 7 6 7

B 0

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

T

A

B 2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0 1 0 0 1

32

T
A
B

T
A
B

8 8 6 x 7 6 5 4 5 4 3 2 1

D Guitar Solo I

34

T
A
B

T
A
B

8 8 6 0 0 0 3 0 0 4 2 2 0 3 1

36

T
A
B

T
A
B

11 (11) (11) 11 (11) (11) 11 (11) 12 (12) (12) (12) 15 (15) (15) 15 (15) (15) 15 (15) (15) 15 (15) (15) 1 2 1 0 1 2 0 1

38

P.M.-----|

T
A
B

7 5 7 10 7 10 12 10 12 15 12 15 12 14 12 14 12 14 12 14

T
A
B

2 0 0 0 3 0 0

39

1 1/2 Full Full Full

T
A
B

12 14 12 14 (14) (14) (14) (14) (14) (14) 12 8 10

sl. T P H

T
A
B

4 2 2 3 0 1

T
A
B

4 2 2 3 0 1

40

Full

T
A
B

13 9 11 14 10 12 15 11 13 16 12 14 17 13 15 18 14 16 19 15 17 20 16 18 19 (19) 19

TP H TP H TP H TP H TP H TP H TP H T P H

T
A
B

2 0 0 0 3 1 0 0 4 2 1 2 1 0 1 2 3 1

T
A
B

2 0 0 0 3 1 0 0 4 2 1 2 1 0 1 2 3 1

42

T
A
B

7 7 7 7 7 7 14 14

T sl. sl. T sl. sl. T sl. sl. T sl. sl.

P.M.-----| P.M.-----| P.M. P.M.-----|

T
A
B

2 2 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 1 0 0 1

E Chorus

43

~~~~~

T  
A  
B

10 9 8 7 (7)

sl.

T  
A  
B

8 x x 7 6 5 15

6 7 5 4 sl. sl.

45

A.H. Full Full Full Full A.H.-----|

T  
A  
B

7 7 (7) (7) (7) (7) (7) 5 7 6 7 5 7

D P x C C

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

T  
A  
B

2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 3 2 2 3

0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0 0 1 0 0 1



47

Gtrs I, II

T	A	B
	8	8
	x	x
	7	7
	6	6
	5	5
	4	4

**F Interlude**

The musical score for the "F Interlude" features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, primarily moving between G4 and A4, with some sixteenth-note patterns. Below the staff, there are three staves labeled T, A, and B, which contain rhythmic notation represented by circles.

P.M.

[illegible]

53

P.M.

T	4	3	3	3	3	3
A	4	3	3	3	3	3
B	2	1	1	1	1	1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

57

T  
A  
B

58

Gtr III  
Full

T  
A  
B

7 7 7 7 7 7 7 6 8 9 10 (10)

sl.

Gtrs I, II  
P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

T  
A  
B

2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 3 2 2 3

60

δva-----|

P.M.-----|

T  
A  
B

16 17 19 15 17 19 16 17 19 17 18 21 17 18 17 18 17 18 17 18 20 17 18 22 17 18

H P H P H P H P H P H P

P.M.-----| P.M.--| P.M. P.M.--| P.M.-----| P.M.--| P.M. P.M.--|

T  
A  
B

2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 3 2 2 3

8va

62

Full

Full

19 19 19 21 22 20 21 20 22 21 19 21 20 20

H P sl.

P.M.-----| P.M.-| P.M. P.M.-----| P.M.-----| P.M.-| P.M.-|

T

A

B

6 6 6 6 6 6 6 7 6 7 6 6 6 7 6 6 7

4 4 4 4 4 4 4 5 4 4 4 4 4 4 4 5

The image displays a musical score for the song "The Rose Tree". It is written for a voice part (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains the first line of the melody and the first line of the piano accompaniment. The second system contains the second line of the melody and the second line of the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody is a simple, catchy tune. The score is presented in a clean, professional layout with clear notation and a white background.

66

Gtr III

Full

17

Full Full

(17) (17)

Full

(17)

Full

(17)

Full

(17)

Full

(17)

Full

(17)

Full

(17)

(17) (17) (17) (17) (17) (17) (17) (17)

Gtr IV

Full

18

Full Full

(18) (18)

Full

(18)

Full

(18)

1 1/4

(18)

15

Full

(18)

8

P

sl.

sl.

Gtrs I, II

2

0

0

0

3

1

0

0

4

2

2

3

0

1

67

Gtr IV

14

15

15

12

15

14

12

13

13

14

12

14

15

12

15

14

12

13

14

sl.

P

P

H

Gtrs I, II

2

0

0

0

3

1

0

0

69

T 12 14 15 12 15 14 12 13 14 12 14 15 12 15 14 12 13 14 12 14 15 12 15 14 12

A

B H H P H H H P P H H H *sl.*

T

A 4

B 2 1 2 1 0 1 2 0 1

70

T 12 15 13 12 15 13 12 13 14 12 14 12 11 11 14 12 11 14 11 11 14 12 14 12 14

A

B P P P P H P H P P P 14 11 11 14 12 14 12 14

T

A

B 2 0 0 0 3 0 0

71

T 12 14 14 14 14 14 14 12 14 12 11 11 12 11 14 12 11 14 12 11 14 12 10 14 12 14

A

B 14 14 12 14 12 14 14 14 14 12 14 12 11 11 12 11 14 12 11 14 12 10 14 12 14

H P H P P P P P P P H

T

A 4

B 2 2 3 2 0 0 3 0 0

73

T  
A  
B

15 12 13 15 12 13 15 12 13 15 17 14 15 17 14 15 17

H H H H H H H

T  
A  
B

4 2 1 2 1 0 1 2 3 1

**G** Verse 3

74

1 7

T 17 17

A

B

P.M.----- P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M.

T

A

B 2 2 2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 2 2 3 2 2 3 2 2 2 2 2 2 2 2 2 2 3 2 2 3 6 6 6 6 6 6 6 6 6 7 6 6 7 6 6 6 6 6 6 6 6 7 6 6 7

0 0 0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0 0 0 0 1 0 0 1 0 0 0 0 0 0 0 0 0 0 1 0 0 1 4 4 4 4 4 4 4 4 4 5 4 4 5 4 4 4 4 4 4 4 4 5 4 4 5

77

Gtrs I, II

P.M.----- P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M. P.M.----- P.M. P.M. P.M. P.M.

T

A

B 2 2 2 2 2 2 2 2 2 3 2 2 3 6 6 6 6 6 6 6 6 7 6 6 7 6 6 6 6 6 6 6 6 7 6 6 7

0 0 0 0 0 0 0 0 0 1 0 0 1 4 4 4 4 4 4 4 4 5 4 4 5 4 4 4 4 4 4 4 4 5 4 4 5

The musical score for 'The Wind' by Gustav Mahler, featuring Gtr III and Gtrs I, II. The score is written for a guitar ensemble. The top staff is for Gtr III, and the bottom staff is for Gtrs I, II. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system shows Gtr III playing a melodic line with 'Full' and 'A.H.' markings, and Gtrs I, II playing a rhythmic pattern. The second system shows Gtr III playing a melodic line with 'Full' and 'A.H.' markings, and Gtrs I, II playing a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

## **H** Chorus

82

86

Gtrs I, II

T

A

B

## I Outro

A musical score for guitar solo. The top staff is a treble clef with a key signature of one sharp (F#) and a tempo marking of 88. It contains two measures of music, each consisting of four eighth notes beamed together. Below the first measure is a dashed line labeled "P.M.". The bottom section consists of three staves labeled T, A, and B from top to bottom. Each of these staves has a series of 16 zeros written below it, corresponding to the 16 eighth notes in the two measures above.

The musical score for 'The Rose Tree' is presented in three parts: Treble (T), Alto (A), and Bass (B). The key signature is one sharp (F#), and the time signature is 5/4. The Treble part begins with a treble clef and a key signature of one sharp. The Alto and Bass parts begin with a bass clef and a key signature of one sharp. The Treble part features a melody with a repeat sign and a first ending. The Alto and Bass parts provide harmonic support with chords and single notes. The Bass part includes a 'P.M.' (Pedal Point) section marked with a dashed line. The score concludes with a final chord in the Treble and Bass parts.

[illegible][illegible]

96

96

P.M.-----

T  
A  
B

4 4 2  
4 4 4  
2 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

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166

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208

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210

211

212

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216

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511

512

513

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515

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517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in G major, 4/4 time, and a guitar accompaniment. The melody begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp. It includes a 'P.M.' (Palm Mute) instruction with a dashed line indicating the duration of the muted section. The second system continues the melody and accompaniment, with the guitar part featuring a series of chords and a final cadence. The score is written for a single melodic line and a guitar accompaniment.



17

P.M.-----| P.M.-----|

T  
A  
B

0 0 0 0 4/2 0 0 0 0 0 0 0 0 0 0 0 0

19

P.M.-----| P.M.-----| P.M.-----| P.M.--| P.M.--|

T  
A  
B

0 0 0 0 5/3 0 4/2 5/3 0 0 0 0 0 3/1 4/2 3/0 0 0 0 3/1 3/0 0 0 0 5/3

**C** Chorus

22

P.M.-----| P.M.-----| P.M.--| P.M.--|

T  
A  
B

5/2 2 2 2 2 2 2 2 3/2 2 2 2 2 2 2 3/0 0 0 0 3/1 3/0 0 0 0 5/3

24

P.M.-----| P.M.-----| P.M.--| P.M.--|

T  
A  
B

5/2 2 2 2 2 2 2 2 3/2 2 2 2 2 2 2 3/0 0 0 0 3/1 3/0 0 0 0 5/3

26

P.M.-----| P.M.-----| P.M.--| P.M.--|

T  
A  
B

5/2 2 2 2 2 2 2 2 3/2 2 2 2 2 2 2 3/0 0 0 0 3/1 3/0 0 0 0 5/3

28

1. 2.

T  
A  
B

2/0 4/2 2/0 4/2 5/3 4/2

D Interlude

♩ = 168

30

Treble clef, key signature of one sharp (F#).

Musical notation for guitar (Gtr I) and bass (B).

Lyrics: P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

Bass line: 5 7 0 0 0 0 7 8 0 0 0 0 5 4 0 0 7 8 0 0 5

Drum notation: H

32

1. 2.

Treble clef, key signature of one sharp (F#).

Musical notation for guitar (Gtr I) and bass (B).

Lyrics: P.M.-----| P.M.-----| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-|

Bass line: 5 7 0 0 0 0 7 8 0 0 0 0 5 4 0 0 7 8 0 0 6 4 0 0 7 8 12 10 sl.

Drum notation: H

E Guitar solo 1

♩ = 176

35

Treble clef, key signature of one sharp (F#).

Musical notation for guitar (Gtr I) and bass (B).

Lyrics: sl. sl.

Bass line: 9 7 9 10 9 7 9 9 7 (7)

Drum notation: sl. sl.

Gtr II

Musical notation for guitar (Gtr II) and bass (B).

Lyrics: P.M.-----| P.M.-----| P.M.

Bass line: 0 0 0 0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 4

38

1/2 1/2 3 3 1/2 1 1/2

T  
A  
B

sl. sl.

P.M.-----| P.M.-----|

1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 2 0 0 0

40

19 (19) 19 17 19 17 19 16 17 18 18 19 21 18

T  
A  
B

sl. sl.

P.M.-----| P.M.-----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 0 4 2

42

18 19 21 19 21 19 21 22 19 21 22 (22) (22) 22

T  
A  
B

Full Full

P.M.-----| P.M.-----|

3 3 3 3 3 3 3 2 2 2 2 2 2 2 0 0 0 0 4 0 0 0

8va-----|

44

1 1/2

22 22 22 19 19 21 22 24 24 19 21 22 22 19 21 21 21 19 19

P.M.-----| P.M.

46

21 21 19 18 19 19 18 18 21 21 19 18 19 19 18 18

P.M.-----|

47

6 6 6 6

15 12 9 14 11 8 13 10 7 12 9 6 11 8 5 10 7 4 9 6 3 8 5 2

T P P T P P T P P T P P T P P T P P

P.M.-----| P.M.-----|

48

T  
A  
B

TP P TP P TP P TP P TP P TP P TP P TP P

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M.-----|

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49

T  
A  
B

TP P TP P TP P TP P TP P TP P TP P TP P

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M.-----|

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

50

T  
A  
B

TP P TP P TP P TP P TP P TP P TP P TP P TP P

3 3 3 3 3 3 3 3 1 1 1 2 2 2 2

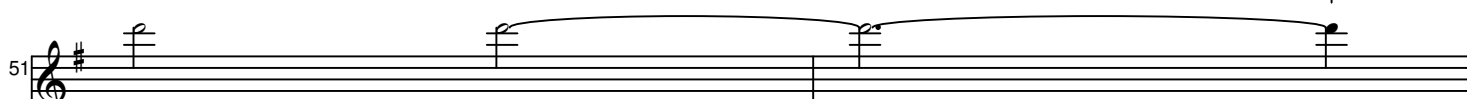
P.M.-----|

T  
A  
B

3 3 3 3 3 3 3 3 1 1 1 2 2 2 2

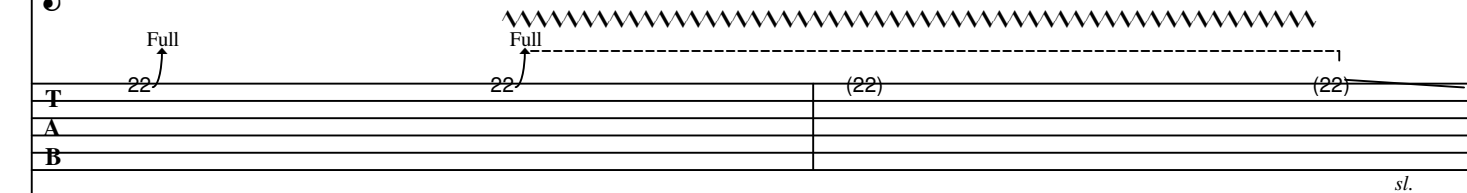
$\text{♩} = 168$   
8va-----

51

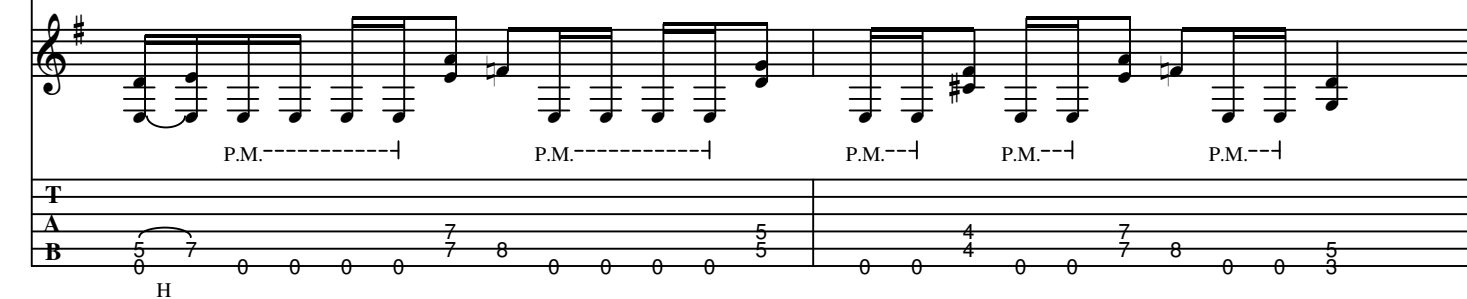


51

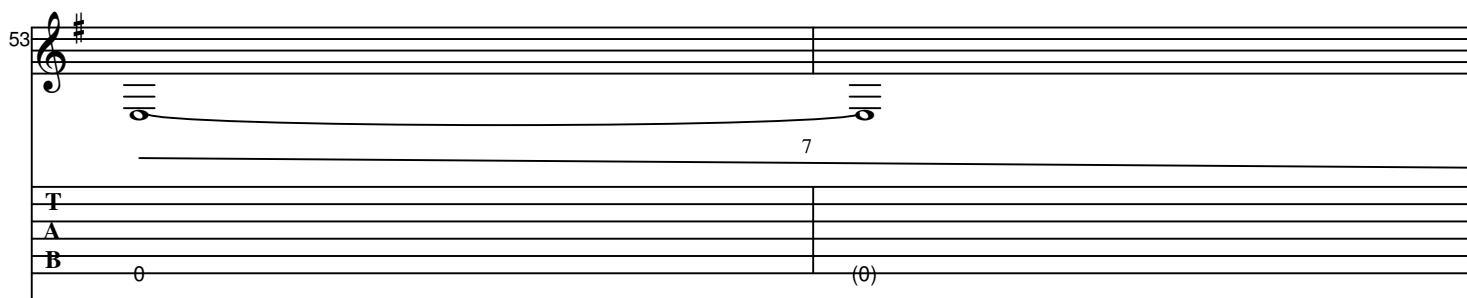
Full 22 Full 22 (22) (22) *sl.*



Full 22 Full 22 (22) (22) *sl.*



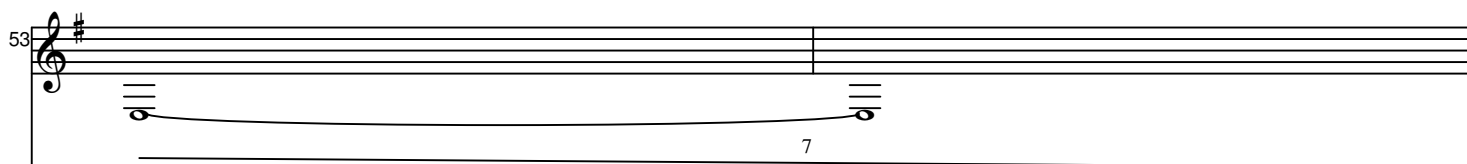
P.M.----- P.M.----- P.M.-- P.M.-- P.M.--



5 7 0 0 0 0 7 8 0 0 0 0 5 4 0 0 7 8 0 0 5

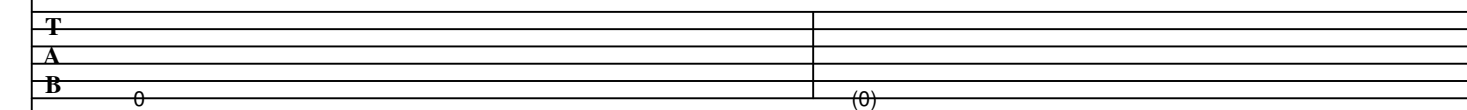
H

53

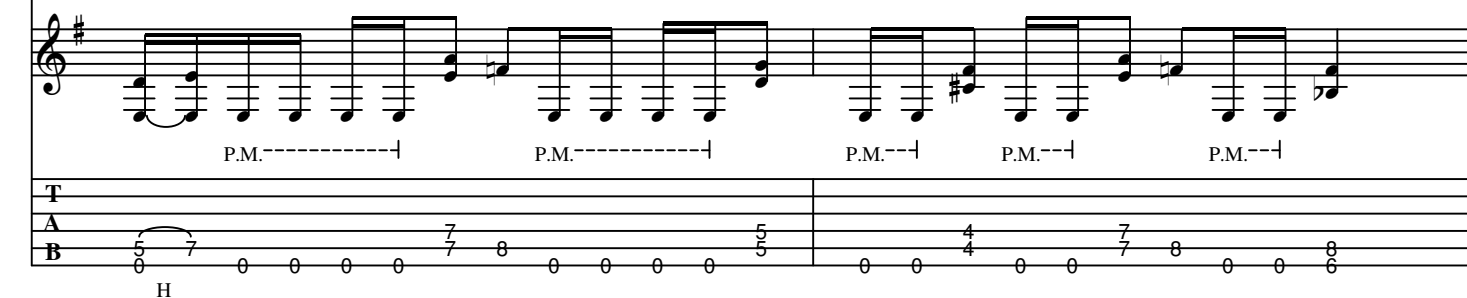


53

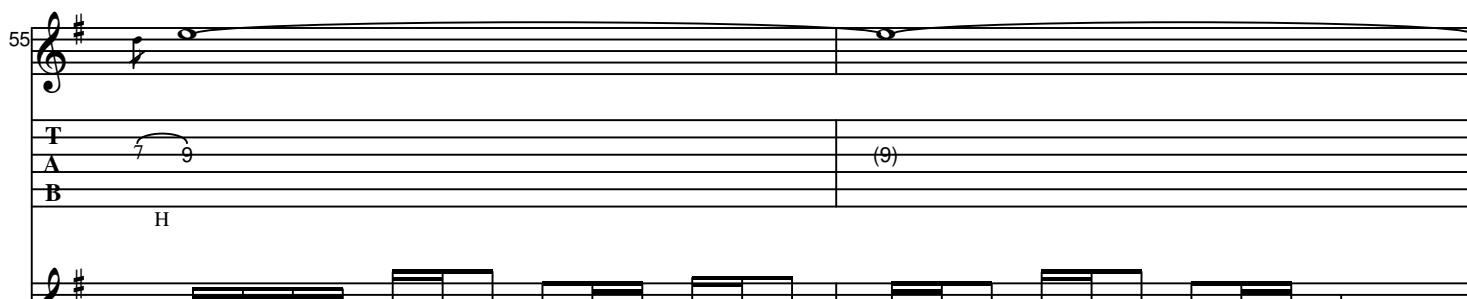
T A B 0 (0)



T A B 0 (0)



P.M.----- P.M.----- P.M.-- P.M.-- P.M.--



5 7 0 0 0 0 7 8 0 0 0 0 5 4 0 0 7 8 0 0 6

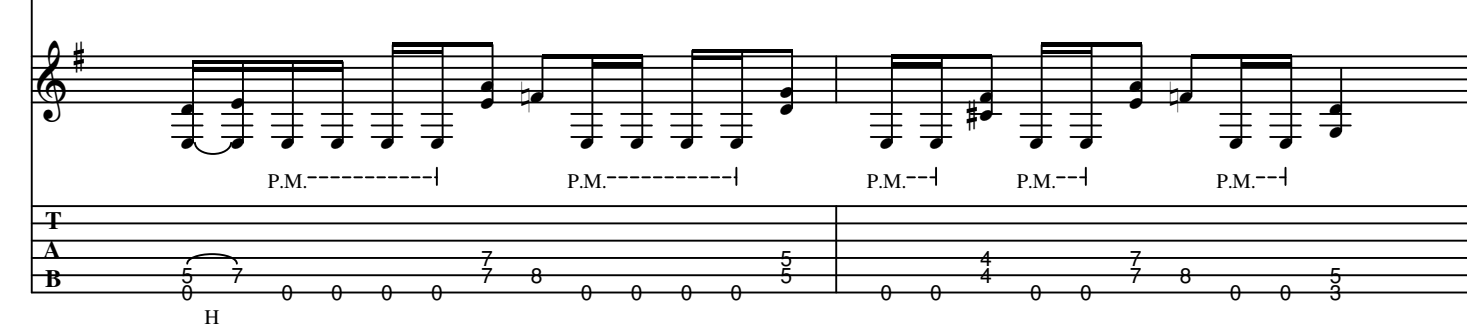
H

55



55

T A B 7 9 (9)



T A B 7 9 (9)



57

T

A

B

(9)

sl.

P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

T

A

B

5 7 0 0 0 0 7 8 0 0 0 0 5 4 4 0 0 7 8 0 0 12 10

H

59

59

T

A

B

A.H.

A#

A#

A#

sl.

T

A

B

11

9

(11)

(9)

(11)

(9)

(11)

(9)

4

2

## **F Interlude 2**

**♩ = 162**

The musical score for 'The Rose Tree' is presented in two systems. The first system, starting at measure 63, features a guitar part in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The guitar part consists of a series of eighth notes, with a repeat sign at the beginning. The lyrics 'Gtrs I, P.M.' are written below the first measure, and 'P.M.' is written below the second and third measures. The vocal part is in the bass clef, with the lyrics 'T', 'A', and 'B' written above the first measure. The vocal part consists of a series of eighth notes, with a repeat sign at the beginning. The lyrics 'T', 'A', and 'B' are written above the first measure, and '3' is written above the second and third measures. The second system, starting at measure 66, features a guitar part in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The guitar part consists of a series of eighth notes, with a repeat sign at the beginning. The lyrics 'P.M.' are written below the first, second, and third measures. The vocal part is in the bass clef, with the lyrics 'T', 'A', and 'B' written above the first measure. The vocal part consists of a series of eighth notes, with a repeat sign at the beginning. The lyrics 'T', 'A', and 'B' are written above the first measure, and '3' is written above the second and third measures.

69

1. 2.

P.M.-----| P.M.-----|

T  
A  
B

0 0 0 0 4 2 3 0 0 0 4 2 3 1 2 3 1

**G Verse 3**

72

♯

P.M. -

P.M. -----

**T**

**A**

**B**

0 0 2 0 2 3 0 0 0 0 0 0 0 3 2 0 0 2 0 2 4 5 5 5 5 5 6 5 5 5 5

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system is in 4/4 time, featuring a treble clef, a key signature of one sharp (F#), and a tempo marking of 80. The melody is written in eighth notes, and the bass line is in whole notes. The second system continues the melody and bass line. The third system shows a change to 2/4 time, indicated by a '2' over the time signature. The melody continues in eighth notes, and the bass line is in whole notes. The score includes a 'P.M.' marking with a dashed line indicating a pause or a specific performance instruction. The bottom staff shows the fingerings for the right hand (RH) and left hand (LH) for the bass line, with numbers 1-5 indicating finger positions.

[illegible][illegible]

92

P.M.-----| P.M.-----| P.M.----| P.M.----|

T  
A  
B

3 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 3 0 0 0 2 5 0 0 0 2 4 2 4

**H** Verse 4

96

P.M.-----| P.M.-----| P.M.----| P.M.----| P.M.-----|

T  
A  
B

3 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 3 0 0 0 2 5 0 0 0 2 3 1 1 1 1 1 1 1 1

100

P.M.-----| P.M.-----| P.M.----| P.M.----|

T  
A  
B

3 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 3 0 0 0 2 5 0 0 0 2

103

T  
A  
B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

**I** Outro

♩ = 168

105

P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

T  
A  
B

5 7 0 0 0 0 7 8 0 0 0 0 5 4 0 0 7 8 0 0 5 4 0 0 7 8 0 0 5

H

107

P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

T  
A  
B

5 7 0 0 0 0 7 8 0 0 0 0 5 4 0 0 7 8 0 0 5 4 0 0 7 8 0 0 5

H

109

Musical notation for measures 109-110. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of eighth and sixteenth notes. The notation includes fingerings (5, 7, 0, 7, 8, 5, 4, 7, 8, 5, 3) and a 'H' (hammer-on) marking. The notation also includes 'P.M.' (palm mute) markings: P.M.-----|, P.M.-----|, P.M.--|, P.M.--|, P.M.--|.

111

Musical notation for measures 111-112. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of eighth and sixteenth notes. The notation includes fingerings (5, 7, 0, 7, 8, 5, 4, 7, 8, 10, 8, 9, 7) and a 'H' (hammer-on) marking. The notation also includes 'P.M.' (palm mute) markings: P.M.-----|, P.M.-----|, P.M.-|, P.M.-|, P.M.-|. The notation ends with a double bar line and a 'sl.' (slide) marking.

# BORN OF FIRE

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)

## A Intro

$\text{♩} = 184$

1

Gtrs I, II

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

3x

T  
A  
B

5 3 2 0 | 4 5 3 2 0 1 | 5 3 2 0 | 2 5 3 2 0 5 | 5 3 2 0

4

P.M.-----| P.M.-----| P.M.-----| P.M.---|

T  
A  
B

4 5 3 2 0 1 | 5 3 2 0 | 2 5 3 2 0 5 | 0 2

## B Verse 1 & 2

6

P.M.-----|

T  
A  
B

3 2 2 2 2 2 2 2 2 2 0 2 | 5 2 2 2 2 2 2 2 2 2 0 2

8

P.M.-----| P.M.-----| P.M.---|

T  
A  
B

3 2 2 2 2 2 2 2 2 2 0 2 2 2 | 5 0 2 2 2 1 0 2

10

P.M.-----|

T  
A  
B

3 2 2 2 2 2 2 2 2 2 0 2 | 5 2 2 2 2 2 2 2 2 2 0 2

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody. The second system contains the third measure. The third system contains the fourth measure. The melody is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'The Rose Tree' are written below the melody. The first system has a 'P.M.' marking below the first measure. The second system has a 'P.M.' marking below the third measure. The third system has a 'P.M.' marking below the fourth measure. The bass line is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line consists of a single note, 'C', in the first measure, and a single note, 'C', in the second measure. The bass line is written in a simplified manner, with only the notes 'C' and 'F#' shown. The first system has a 'P.M.' marking below the first measure. The second system has a 'P.M.' marking below the third measure. The third system has a 'P.M.' marking below the fourth measure.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 14. The melody is written in a simple, folk-like style. The middle staff is a bass clef with a key signature of one sharp (F#) and a time signature of 14. The bass line is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 14. The bottom staff contains a series of numbers (3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2) which are likely fingerings or a simplified notation for a specific instrument.

[illegible]

18

P.M.

T

A

B

3 2 2 2 2 2 2 2 2 2 2 2 0 2

5 2 2 2 2 2 2 2 2 2 2 2 0 2

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains two measures of music. The first measure is a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The second measure is a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The bottom two staves are labeled 'T' (Tenor) and 'B' (Bass) and contain fingerings for the left hand. The first measure of the bottom staves shows fingerings 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2. The second measure shows fingerings 5, 3, 0, 2, 2, 2, 3, 1.

[illegible]

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The Treble part begins with a treble clef and a key signature of one sharp. The Alto part begins with an alto clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The Treble part contains a melody with a repeat sign and a first ending. The Alto part contains a melody with a repeat sign and a first ending. The Bass part contains a melody with a repeat sign and a first ending. The Treble part includes a 'P.M.' marking. The Alto part includes a 'T' marking. The Bass part includes a 'B' marking. The Treble part includes a '26' marking. The Alto part includes a '5' marking. The Bass part includes a '5' marking. The Treble part includes a '3' marking. The Alto part includes a '3' marking. The Bass part includes a '3' marking.

[illegible]

### **D Chorus**

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef (T), Alto (A), and Bass (B). The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the Treble Clef, and the accompaniment is written in the Alto and Bass staves. The lyrics are written below the Treble Clef staff.

**Lyrics:**  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree,  
 The Rose Tree, the Rose Tree.

**Notes:**  
 The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody is written in the Treble Clef, and the accompaniment is written in the Alto and Bass staves. The lyrics are written below the Treble Clef staff.

34 

## **E** Guitar Solo I

2.

38

Gtr III

T  
A  
B

sl. H

P

P

sl.

The image shows a musical score for guitar and tenor/bass. The guitar part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It includes a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and a section marked 'p.M.' (pizzicato). The tenor and bass parts are written on a three-staff system (Tenor, Alto, Bass) with a common time signature 'C'. The bass line features a series of numbers (2, 0, 5, 3, 5, 3, 2, 0, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 5, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2) which likely represent fret numbers or a specific notation system.

The image shows a musical score for the song "The Rose Tree". It consists of three staves: a vocal melody staff in treble clef with a key signature of one sharp (F#), and two piano accompaniment staves. The piano part is written in a simplified, rhythmic notation style, likely for a beginner or a specific instrument. The melody is a simple, repetitive tune. The piano accompaniment consists of a steady rhythm of eighth notes. The score is divided into two systems by a double bar line. The first system contains the first 14 measures of the melody and piano accompaniment. The second system contains the remaining 6 measures. The piano accompaniment is written in a simplified notation style, using numbers 0, 1, 2, and 3 to represent fingerings or specific notes. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values.



43

P.M.-----|

A.H. 1 1/4

T

A

B

7 10 7 10 7 10 7 10 7 9 7 9 | 7 9 7 9 9

E

P.M.-----|

T

A

B

3 2 2 2 2 2 2 2 2 2 0 2 | 5 2 2 2 2 2 2 2 2 2 0 2

45

A.H.-----|

Full-----|

1 1/2

T

A

B

(9) 12 (12) | 0

E G G sl.

P.M.-----|

P.M.-----|

T

A

B

3 2 2 2 2 2 2 2 2 2 0 2 2 2 | 5 0 2 2 2 3

47

Full-----|

1 1/4

Full-----|

T

A

B

15 (15) 17 (17) 14 | 16

P

P.M.-----|

P.M.-----|

T

A

B

5 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 6 6 6 | 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

50

1 3/4

Full

1 1/4

P

53

Full

7

P.M.

55

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

0

(0)

(0)

4

5

3

2

0

1

5

3

2

0

2

0

5

3

2

0

5

3

2

0

4

5

3

2

0

1

5

3

2

0

58

1 3 1 3 1 1 1 1/2 1 1 1/2 1 1 3 1

T  
A 12 9 14 11 16 14 12 12  
B sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T  
A 2  
B 0 5 3 2 0 5 5 3 2 0 4 5 3 2 0 3 5 3 2 0

60

8va 8va-----|

1 1 1/2 1 1 1 1/2 1/2 1/2 1/2 1/2 1/2 1/2

T 15 15 17 19 15 15 12 15 18 22  
A  
B sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T  
A 2  
B 0 5 3 2 0 5 5 3 2 0 4 5 3 2 0 3 5 3 2 0

62

10 11 12 13

T  
A  
B sl. sl. sl.

P.M.-----|

T  
A 2  
B 0 5 3 2 0 5 4 5 2 0

**F** Interlude

64

Gtr I

T				
A				
B	2 0	(2) (0)	6 4	5 3

Gtr II

P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. -----|

T				
A				
B	2 0	0 0 5 4 0 0	4 4	3 0 0 0 0 0 6 4 3

68

Gtr I

P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. -----|

T				
A				
B	2 0	0 0 5 4 0 0	4 4	3 0 0 0 0 0 6 4 3

**G** Bridge

72

P.M. -----| P.M. -| P.M. P.M. P.M. -----| P.M. -| P.M.

T				
A				
B	2 0	0 0 0 0 0 0 5 3	4 0 0 4 3 0 6 2 1 0 4 5	2 0 0 0 0 0 0 5 3

76

P.M. -----| P.M. -| P.M. P.M. P.M. -----| P.M. -| P.M.

T				
A				
B	2 0	0 0 0 0 0 0 5 3	4 0 0 4 3 0 6 2 1 0 4 5	2 0 0 0 0 0 0 5 3

80

P.M. -| P.M. -| P.M. ----| P.M. -| P.M. P.M. P.M. -| P.M. -| P.M. ----| P.M. -| P.M.

T				
A				
B	5 0	0 0 3 0 0	4 4	5 0 0 0 0 0 4 0 0 0 0 0 0

84

P.M.--| P.M.--| P.M.-----| P.M.--| P.M. P.M.--| P.M.--| P.M.

T  
A  
B

5 0 0 3 0 0 4 0 5 0 0 4 0 2 4 5 0 0 3 0 0 4 0

**H** Guitar Solo II

87

Gtr III Full Full Full Full Full Full Full Full Full Full

T  
A  
B

7 (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

Gtrs I, II

P.M. P.M.-| P.M. P.M.-----| P.M.-| P.M. P.M.-----|

T  
A  
B

5 4 6 5 2 0 0 0 0 0 0 5 4 0 0 2 3 0 6 5 2 0 0 0 0 0 0 5

91

Full (7) 16 (16) 7 4 2 7 4 2 8 5 3 8 5 3 9 6 4 9 6 4 10 7 5 10 7 5

sl. sl. TP P TP P TP P TP P TP P TP P TP P

T  
A  
B

(7) 16 (16) 7 4 2 7 4 2 8 5 3 8 5 3 9 6 4 9 6 4 10 7 5 10 7 5

P.M.-| P.M. P.M.-----|

T  
A  
B

4 2 0 0 4 3 0 6 5 2 0 0 0 0 0 0 0 5

93

T  
A  
B

11 8 6 11 8 6 12 9 7 12 9 7 13 10 8 13 10 8 14 11 9 14 11 9

T P P T P P T P P T P P T P P T P P T P P

P.M.-----| P.M.

94

T  
A  
B

15 12 10 15 12 10 16 13 11 16 13 11 17 14 12 17 14 12 18 15 13 18 15 13

T P P T P P T P P T P P T P P T P P T P P

P.M.-----|

95

T  
A  
B

19 16 14 19 16 14 20 17 15 20 17 15 21 18 16 21 18 16 22 19 17 22 19 17

T P P T P P T P P T P P T P P T P P T P P

P.M.-----| P.M.

96

Full

Full

Full

Full

sl.

P.M.----|

P.M.----|

P.M.-----|

T

A

B

2 0 0 0 5 4 0 0 4

3 0 0 0 0 0 6 5

98

T

A

B

7 15 10 11 17 9 14 17 12 13 19 10 19 2

T sl. P sl. sl. T sl. sl. P sl. sl. T sl. P sl.

P.M.---|

P.M.-----|

P.M.-----|

T

A

B

2 0 0 0 5 4 0 0 4

3 0 0 0 0 0 6 5

100

1/2

1/2

T

A

B

15 15 15 17 17 17 16

P.M.---|

P.M.---|

P.M.-----|

T

A

B

2 0 0 0 5 4 0 0 4

3 0 0 0 0 0 6 5

102

T  
A  
B

16 16 12 14 15 13 14 16 13 15 17 13 16 17

*sl.*

P.M. P.M. P.M.

T  
A  
B

2 0 0 5 4 0 0 4 3 0 0 0 0 0 0 2 4

I Interlude

104

8va

17 17 (17) 17 (17)

Full Full

T  
A  
B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

5 3 5 4 2 4 5 3 4 5 4 2 4

8va

108

(17) (17) (17) 22 (22)

T  
A  
B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

5 3 5 4 2 4 5 3 4 5 4 2 4

*sl.*





118

T  
A  
B

P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

120

7 A.H.-----|

T  
A  
B

P.M.-----|

T  
A  
B

122

1

T  
A  
B

P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

124

T  
A  
B

18 12 18 12 18 12 18 12 19 13 19 13 19 13 19 13 20 14 20 14 20 14 20 14 21 15 21 15 21 15 21 15

1 P 1 P 1 P 1 P T P T P T P T P T P T P T P T P T P T P T P T P

P.M.-----|

T  
A  
B

3 2 2 2 2 2 2 2 2 2 2 0 2 5 2 2 2 2 2 2 2 2 2 2 0 2

8va-----|

126

T  
A  
B

22 16 22 16 22 16 22 16 23 17 14 23 17 14 22 16 13 22 13 16

T P T P T P T P T P P T P P T P P T P H

P.M.-----|

T  
A  
B

3 2 2 2 2 2 2 2 2 2 2 2 0 2

8va-----|

127

T  
A  
B

21 15 12 21 15 12 20 14 11 20 14 11 19 13 10 19 13 10 18 12 9 12 24

T P P T P P T P P T P P T P P T P P H sl.

P.M.-----|

T  
A  
B

5 3 0 2 2 2 1 2 0 3 4

# SEASONS IN THE ABYSS

As recorded by Slayer

(From the 1990 Album SEASONS IN THE ABYSS)



## A Intro

♩ = 64

1

Gtr I

Gtr II

3

Gtr III

Gtr II

Detailed musical score for the 'SEASONS IN THE ABYSS' intro. The score is written for three guitar parts (Gtr I, Gtr II, Gtr III) and a drum part (T, A, B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 64. The score is divided into three systems, each starting with a measure number (1, 3, 5). The first system (measures 1-4) features Gtr I playing a power chord on the 5th fret of the A string, Gtr II playing a descending eighth-note scale, and Gtr III playing a descending eighth-note scale. The second system (measures 5-8) features Gtr I playing a power chord on the 5th fret of the A string, Gtr II playing a descending eighth-note scale, and Gtr III playing a descending eighth-note scale. The third system (measures 9-12) features Gtr I playing a power chord on the 5th fret of the A string, Gtr II playing a descending eighth-note scale, and Gtr III playing a descending eighth-note scale. The drum part consists of a simple pattern of eighth notes and rests.

5

The musical score for measures 5-7 of the guitar tracks. It features two guitar parts, IV and III, each with a standard staff and a tablature staff. The key signature is one sharp (F#). Measure 5 shows a whole note chord in the staff and a whole note chord on the strings in the tablature. Measure 6 shows a quarter note melody in the staff and a quarter note on the strings in the tablature. Measure 7 shows a half note melody in the staff and a half note on the strings in the tablature. The tablature for both tracks includes a 1/2 fret bend in measure 7.

Gtr IV

Gtr III

7

E5  
Gtr I

Gtr II

T	A	B
0 0 0 0 0 0 0 0	2 3 0 0 3 2 3 2 3 0 0 3 2 3	3 3 0 0 3 3 3 3 0 0 3 0 0

Gtr II

T	A	B
0 0 0 0 0 0 0 0	2 3 0 0 3 2 3 2 3 0 0 3 2 3	3 3 0 0 3 3 3 3 0 0 3 0 0

13

Gtr II

T	A	B
0 0 0 0 0 0 0 0	2 3 0 0 3 2 3 2 3 0 0 3 2 3	3 3 0 0 3 3 3 3 0 0 3 0 0

15

Gtr III

T	A	B

Gtr II

T	A	B
0 0 0 0 0 0 0 0	2 3 0 0 3 2 3 2 3 0 0 3 2 3	3 3 0 0 3 3 3 3 0 0 3 0 0

17

T  
A  
B

T  
A  
B

2 3 0 0 3 2 3 2 3 0 0 3 2 3

19

T  
A  
B

T  
A  
B

2 3 0 0 3 2 3 2 3 0 0 3 2 3

**B** Pre-Verse

21

$\text{♩} = 152$

Gtrs II, III  
P.M.-----| P.M.-----| P.M.

T  
A  
B

T  
A  
B

0 2 3 0 2 3 5 0

25

P.M.----| P.M.-----| P.M.----| P.M.-----|

T  
A  
B

2 0 0 0 2 0 1 0 0 0 0 0 2 0 0 0 2 2 1 0 0 0 0 0

27

P.M.-| P.M.-----| P.M.-| P.M.-| P.M.-| P.M.-----| P.M.-| P.M.-----|

T  
A  
B

2 0 0 0 2 1 0 0 0 0 0 2 0 0 0 2 0 0 3 1 2 0 0 0 2 1 0 0 0 0 2 0 0 0 2 2 1 0 0 0 0

31

P.M.----| P.M.-----| P.M.----| P.M.----|

T  
A  
B

2 0 0 0 2 1 0 0 0 0 0 2 0 0 0 2 0 0 x 6 6 5 6 4 5 5 3

**C** Verse 1,2 & 3

33

P.M.----| P.M.-----| P.M.----| P.M.-----|

T  
A  
B

2 0 0 0 2 1 0 0 0 0 0 2 0 0 0 2 2 1 0 0 0 0 0

35

P.M.-| P.M.-----| P.M.-| P.M.-| P.M.-| P.M.-----| P.M.-| P.M.-----|

T  
A  
B

2 0 0 0 2 1 0 0 0 0 0 2 0 0 0 2 0 0 3 1 2 0 0 0 2 1 0 0 0 0 2 0 0 0 2 2 1 0 0 0 0

39

P.M.----| P.M.-----| P.M.----| P.M.----|

T  
A  
B

2 0 0 0 2 1 0 0 0 0 0 2 0 0 0 2 0 0 x 6 6 5 6 4 5 5 3



D Chorus

41

T  
A  
B

43

T  
A  
B

47

T  
A  
B

51

T  
A  
B

1.

To Coda

53

T  
A  
B

2.

57

T  
A  
B

**E** Guitar Break

58

Gtrs II, III  
P.M.----- P.M.----- P.M.

T  
A  
B

0 2 3 0 2 3 5 0 2 3 0 2 3 0 1 2

**F** Guitar Solo

60

Gtr III  
P.M.----- P.M.- P.M.----- P.M.- P.M.-----

T  
A  
B

0 2 3 0 2 3 5 0 2 3 0 2 4 5 3 3 1 1 3 1 1 1 1 1 3 1 1 3 1 1 1 1 1

Gtr II  
P.M.-----

Full Full Full

18(18) 18(18) 18

8va-----

T  
A  
B

0 2 3 0 2 3 5 0 2 3 0 2 4 5 3

64

P.M.- P.M.----- P.M.- P.M.----- P.M.- P.M.----- P.M.- P.M.-----

T  
A  
B

3 1 1 3 0 1 1 1 1 3 1 1 3 4 1 1 1 1 3 1 1 3 1 1 1 1 1 3 1 1 3 1 1 1 1 1

8va-----

Full Full Full Full

(18) (18) (18)(18) (18) (18)

1 1 1/2 N.H.-----

T  
A  
B

0 (0) [5] ([5])

sl.

68

P.M.-----|

P.M.-----|

T

A

B

3 1 1 3 0 1 1 1 1

T

A

B

x 16 17 19 16 17 19 16 18 19 16 18

69

P.M.-----|

P.M.-----|

T

A

B

3 1 1 3 4 1 1 1 1

8va-----|

Full Full Full

T

A

B

18 19 21 19 21 22 22 (22) (22) (22) (22)

sl.

70

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

T

A

B

3 1 1 3 1 1 1 1 3 1 1 1 1

8va-----|

18 17 15 18 17 15 18 17 15 17 15 14 17 15 14 15 14 17 15 14 17 15 13 17 15 13 17 13 (13)

P P P P

sl.

72

**Guitar:**

Melody (Treble Clef):

Bass Line (Bass Clef):

**Vocal:**

Melody (Treble Clef):

Lyrics: The Rose Tree

75

The musical score is divided into two systems. The first system features a treble clef staff for 'Gtr I' and a three-part staff for guitar voices 'T', 'A', and 'B'. The 'Gtr I' staff contains a whole rest followed by a double bar line, then a whole note chord of G#4 and B4. The 'T', 'A', and 'B' staves are empty for the first two measures, followed by a whole note chord of G#4, A4, and B4. The second system features a treble clef staff for 'Gtr II' and a three-part staff for guitar voices 'T', 'A', and 'B'. The 'Gtr II' staff contains a series of eighth and sixteenth notes, with a double bar line after the first measure. The 'T', 'A', and 'B' staves contain a series of eighth and sixteenth notes, with a double bar line after the first measure. The 'Gtr II' staff also contains a series of eighth and sixteenth notes, with a double bar line after the first measure. The 'T', 'A', and 'B' staves contain a series of eighth and sixteenth notes, with a double bar line after the first measure.

Gtr I

T  
A  
B

Gtr II

T  
A  
B

1 1/2 1 A.H. 2 1/2 7

(15) (17) (20) (20) (0) (0) (0)

sl. sl. sl. sl. F#

79

8va

Full

Full 1 1/2

sl.

TP

TP

TP

P

TP

P

TP

P

7

T

A

B

5 4

3 2

82

Gtr III

Full

P.M.

Full

1/2

1

P

sl.

sl.

Gtr II

T

A

B

2 2 0

4 3 0

4 0 0

85

1/2 1/2 1/2 1/2

P.M. N.H.-----|

T 0 [5]

A

B

T P H P T P P H P T P P H P T P P H P

87

A.H.-----|

1/2 Full

1/2 1/2 1/2

T 12 8 5 8 5 13 8 5 8 5 12 8 5 12 8 5

A

B

T P P H P T P P H P T P P T P P

89


T 12 8 5 8 5 13 8 5 8 5 12 8 5 8 5 13 8 5 8 5

A

B

T P P H P T P P H P T P P H P T P P H P


91



T 12 8 5 8 5 13 8 5 8 5 12 8 5 8 5 13 8 5 8 5

A

B T P P H P T P P H P T P P H P T P P H P




T

A

B 1


92



T 10 5 7 8 11 6 8 9 12 7 9 10 13 8 10 11 14 9 11 12 15 10 12 13

A

B T P H H T P H H T P H H T P H H T P H H




T

A

B 4

8va-----

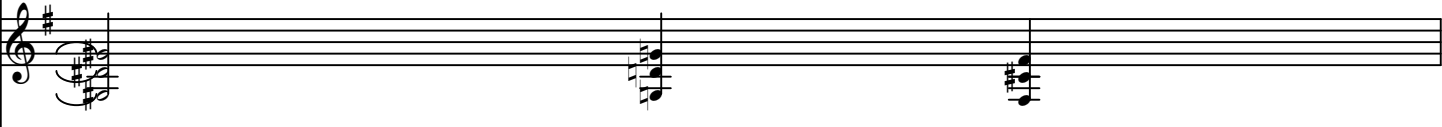
93



T 16 11 13 14 17 12 14 15 18 13 15 16 19 14 16 17 20 15 17 18 21 16 18 19 22 17 19 20

A

B T P H H T P H H T P H H T P H H T P H H



T

A

B 5 4 4 2

D.S. al Coda

94

8va-----┐

23 18

T P sl.

P.M.----- P.M.----- P.M.

T A B

0 2 3 0 2 3 5 0 2 3 0 2 3 0 1 2

96

T A B

6 4 (6) (4) 5 4 3 2

G Outro

♩ = 64

99

Gtr III

T A B

2 0

Gtr II

T A B

2 3 0 0 0 3 2 3 2 3 0 0 0 3 2 3



100



T  
A  
B

102



T  
A  
B

104



T  
A  
B

sl.

106

Musical staff system 1 (Measures 106-108): Treble clef, key signature of one sharp (F#). Measure 106 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 107 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 108 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

Tablature system 1 (Measures 106-108): Treble clef, key signature of one sharp (F#). Measure 106 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 107 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 108 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

Musical staff system 2 (Measures 109-111): Treble clef, key signature of one sharp (F#). Measure 109 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 110 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 111 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

Tablature system 2 (Measures 109-111): Treble clef, key signature of one sharp (F#). Measure 109 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 110 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 111 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

109

Musical staff system 3 (Measures 112-114): Treble clef, key signature of one sharp (F#). Measure 112 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 113 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 114 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

Tablature system 3 (Measures 112-114): Treble clef, key signature of one sharp (F#). Measure 112 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 113 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 114 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

Musical staff system 4 (Measures 115-117): Treble clef, key signature of one sharp (F#). Measure 115 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 116 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 117 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).

Tablature system 4 (Measures 115-117): Treble clef, key signature of one sharp (F#). Measure 115 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 116 contains a half note chord (F#4, A4) and a half note chord (B3, D4). Measure 117 contains a whole note chord (F#4, A4, B3, D4) and a whole note chord (F#4, A4, B3, D4).